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# HANDBOOK OF THE NEW PUBLIC LIBRARY IN BOSTON

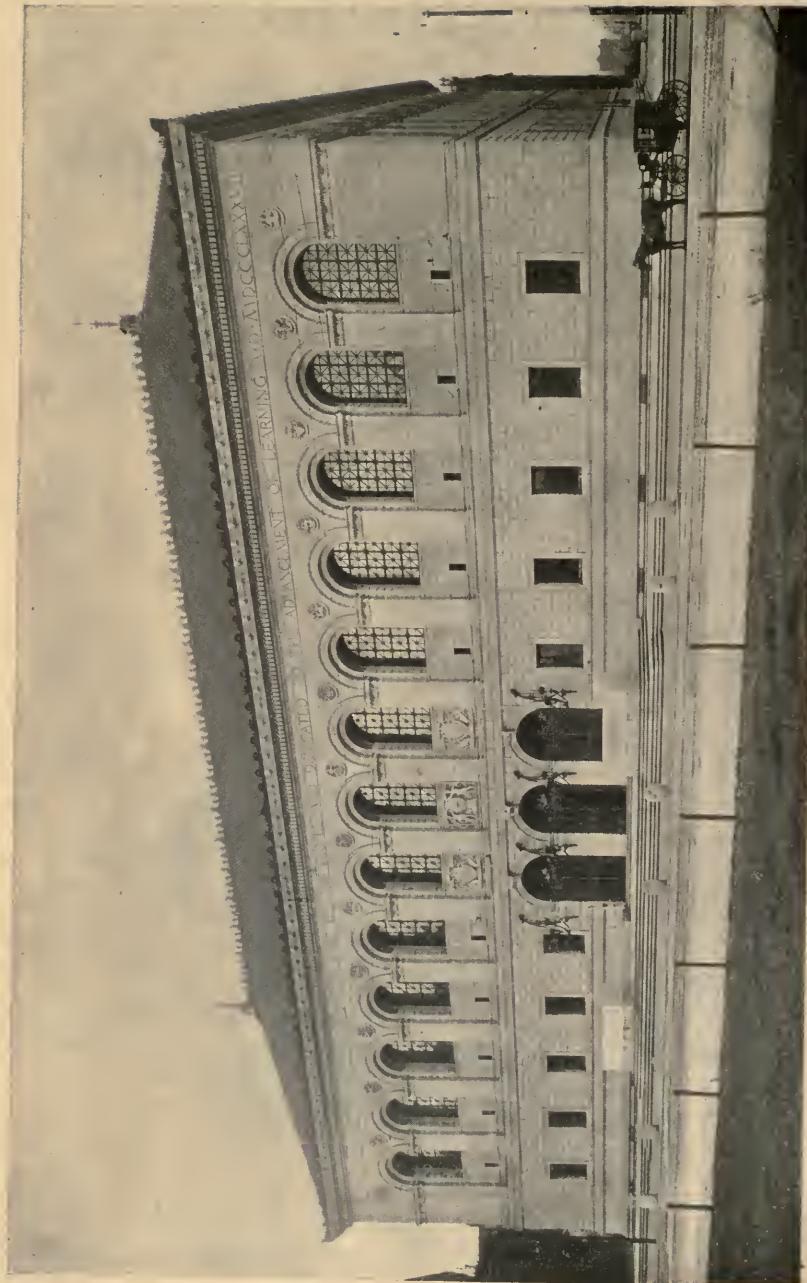
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THE BOSTON PUBLIC LIBRARY.

# THE BOSTON PUBLIC LIBRARY.

BY HERBERT SMALL.



THE MAIN ENTRANCE.

THE new building of the Boston Public Library, the pioneer in the United States of free libraries supported by general taxation, and still the most important of all American libraries, may be called without much fear of contradiction the most beautiful library structure in the world, as it certainly is one of the noblest and most beautiful public buildings in this country. Primarily, of course, it was designed to house, conveniently and accessibly, the great collection of books which the city had been accumulating for nearly forty years, but it was also designed to express in a fitting manner the significance of that collection in the intellectual life of the city—to be, in a word, a work of art, complete in every feature, and, as such, testifying, as has well been said, “to the confidence which the American people have come to feel in the public library as a branch of education.”

It occupies, as is fitting, the central and most conspicuous position

NOTE.—For much of the information contained in this *Handbook* the writer is indebted to the officials of the Library, who have been most generous and courteous in their assistance, as well as to those connected with the past administration of the Library or concerned with the construction and decoration of the building. Through their assistance he has been enabled to present a considerable amount of information never before published. Much has already been written about the new building, both in the magazines and the daily press, and from these sources he has freely drawn such information as seemed most interesting. He desires in this connection to acknowledge his special obligations to Mr. Abbey's *Quest of the Holy Grail*, and to Mr. Sylvester Baxter's article on Mr. Sargent's paintings, contributed to *Harper's Weekly*. — H. S.

in Copley square, the most important square in the city. Facing upon Dartmouth street the Library extends back along Boylston street and Blagden street on either side; its rear wall overlooking the yard of the Harvard Medical School. It is surrounded by some of the most notable buildings in Boston, including, besides the Medical School, Trinity Church, the masterpiece of the late H. H. Richardson, the best known of American architects; the Museum of Fine Arts, next to the Metropolitan Museum in New York, the best in the country; and, across Boylston street from the Library, the Old South Church, the home of the society whose former home, the Old South Meeting-House in Washington street, is a landmark of American history.

It is fair to say, however, that Copley square has become the central spot in the social life of Boston, rather as the result of a series of accidents than by any regular plan. Even now, in spite of the character of the buildings it contains, its appearance is by no means what it ought to be, but it is probable that within a few years a definite scheme for beautifying and, so to speak, systematizing it, will have been carried out. A plan for doing this, the joint work of Mr. C. Howard Walker and the late Arthur Rotch, has already been recommended to the city government by the Boston Society of Architects. It calls for a sunken garden — to take the place of the present grass-plots — after the old Italian fashion, with marble balustrades and flights of steps, trees, shrubbery, a fountain, and statuary. One advantage of this garden, sunk as it is to be below the level of the square, will be to increase the apparent height of the Library. Most critics think that seen from a distance it now looks too low, although it is really a fairly high building, about as high as the ordinary six-story building, for example.

The garden, also, will help relieve the slightly monotonous effect of the façade as seen from the foot of the square. Viewed from the sidewalk, especially from the corner, the Library justifies its most enthusiastic critics, but, as one goes farther from it, the unvarying quality of the arcade, which is the main feature of the façade, becomes more and more apparent.

The Library was founded in 1852. Its growth and development were rapid and sure, and in 1880 the old building in Boylston street, opposite the Common, contained more than three hundred thousand volumes. It was in constant danger from fire, and it was impossible much further to extend its accommodations. The Commonwealth, therefore, with great liberality, granted a piece of land for a new building, and this land, together with an additional purchase by the city, forms the present site.

It was not until 1887, and after considering a number of different plans, however, that the trustees of the Library decided upon the architects — the New York firm of McKim, Mead & White. Of the three gentlemen composing this firm, it should be said, the senior

member, Mr. Charles F. McKim, was the actual architect, designing the building from cellar to roof-tree.

The Boston  
Public  
Library.

The corner-stone was laid November 28, 1888. The building was completed, at a total cost, exclusive of the land, but including all decorations contracted for, of \$2,368,000, in February, 1895, and was thrown open to the public for use in March. The building was erected under the supervision of the board of trustees, an incorporated body, consisting of five members serving without pay, and having full powers of administration. The board which was in office during the period of construction, consisted of Mr. Samuel A. B. Abbott, president; Mr. Henry W. Haynes, Mr. Phineas Pierce, Mr. Frederick O. Prince, and Mr. William R. Richards. No city ever had more public-spirited servants. They were almost continuously subjected to clamorous and ignorant criticism, but they persevered unswervingly to the end, to be rewarded by the verdict, not of the city only, but of the whole country, in their favor.

The immediate model of the Public Library was the Bibliothèque Ste. Geneviève in Paris, the architecture of which, and therefore of the Public Library, is in the style of the Renaissance—derived, that is, from Rome, and, primarily, from Greece. The Library, then, is a classic, and a classic surrounded on every side by buildings which are not classic, but picturesque. The result is, as Mr. Walker shows in another part of the *Handbook*, that the peculiar classic qualities—severity, and horizontal as opposed to perpendicular effect—dominate the square more effectually than if the architects had chosen to enter into a more direct competition by erecting another picturesque building.

The Library is two hundred and twenty-five feet long, two hundred and twenty-seven deep, and its height from the sidewalk to the top of the cornice is seventy feet. The material used is granite, quarried at Milford, Massachusetts—grayish-white to the first glance of the eye, but seen more attentively, especially in certain side lights, densely sprinkled with a delicate pink. It was at first intended to construct four granite façades, but as sufficient land could not be secured to warrant this, the rear wall was built of brick. Brick, however, has the advantage of being a better guard against fire, and will also be more convenient to handle when the future growth of the Library calls for an extension.

The Exterior.

The main façade, looking east over Copley square, is in two stories, the lower heavily and plainly built, the rusticated masonry with its conspicuous joints suggesting rather a high basement than an ordinary lower story; and the upper arcaded for its whole length with thirteen magnificent window-arches. Above is a rich cornice; above that a purple-tiled roof—showing dark brown in the full sunlight—the slope of which hints at the Interior Court within. The entrance is by three arched doorways, and a low granite seat runs the entire length

of the façade. Add that the whole is raised upon a broad granite platform, necessary to give a dignified elevation above the flatness of the square, and the more salient features of the exterior have, perhaps, been indicated.

In front of the platform, low buffer-posts of granite are scattered at intervals along the edge of the sidewalk. The tops of the larger and more conspicuous of these posts are carved with low-relief eagles—"with wings displayed, checky," to quote the technical description of heraldry, with which they originated. They are taken from similar posts at the foot of the staircase of the Piazza di Spagna in Rome, where they were used as the arms of a noble Roman family.

The platform extends entirely round the three façades of the building, becoming on the south side the sidewalk of Blagden street. Elsewhere three steps high, the platform rises six steps in front of the main entrance. Here, one at either corner, are two large pedestals, now vacant, but for which Mr. Augustus St. Gaudens, the eminent New York sculptor, is at work on two groups of bronze statuary. The design of these groups is not yet definitely settled, but it is probable that they will be disposed in the following manner: on one side a single male figure representing Law, flanked by two female figures representing Power and Religion; on the other side a male figure representing Labor, flanked by two female figures representing Art and Science. All the figures are to be seated, and of heroic size; that is, if standing they would be about nine feet high. For these groups Mr. St. Gaudens is to receive \$50,000.

The soffits of the three entrance arches are carved with a double row of deep rosetted caissons, or panels. Each arch is closed with heavy wrought-iron gates of a greenish finish. Above, on either side of the arches, are large branched candelabra, four in number, of wrought iron identical in color with the gates, and carrying clusters of lanterns for electric lamps. The keystones of the side arches are very richly carved, and on the keystone of the centre arch is sculptured the helmeted head of the Roman Minerva, the work of Mr. St. Gaudens and Mr. Domingo Mora, a New York artist, whose best-known work in Boston is the series of emblematical statues in the hall of the new Court House. Immediately above is the inscription, "Free to all." Higher up, but below the arcade, runs a Greek fret, topping the heavy stonework of the lower story.

The three window-arches over the entrance are occupied, below the windows themselves, by the seals of the Library, the City, and the Commonwealth, sculptured in pink marble from Knoxville, Tennessee. These, also, are by Mr. St. Gaudens, although the seal of the Library, which occupies the central position, was originally designed for the trustees by Mr. Kenyon Cox, the well-known illustrator, his design being used wherever the seal occurs in other parts of the

building. Mr. St. Gaudens, however, has here adapted it with a good deal of freedom, as indeed was necessary in transferring it from a metal die to a marble tablet. Two nude boys, holding the torches of learning, act as "supporters" to a shield which bears an open book, and the dates in Roman numerals of the founding of the Library and the incorporation of the board of trustees—1852–1878. Above the shield is the motto, *Omnium Lux Civium*. Below are two twisting dolphins, introduced by Mr. Cox to signify the maritime importance of Boston. The background is filled with laurel branches.

The Sculpture at the Entrance.

To the right is the seal of the City, with its conventional view of Boston from the harbor—the symmetrical slopes of Beacon Hill crowned with the dome of the State House, the dome which Dr. Holmes called "the Hub of the Universe." The motto is *Sicut Patribus Sit Deus Nobis*.

To the left is the seal of Massachusetts, with its familiar Indian, and the motto, *Ense Petit Placidam sub Libertate Quietem*. Mr. Cox's dolphins recur in both seals, but oak leaves are substituted for laurel.

The elaborate arcade of the front turns both corners (the corners themselves having the appearance of broad piers, as the capital ornament is extended to the ends of each of the three façades) and continues along Boylston street to the end, and along Blagden street to the plain but dignified entrance of granite leading to the portion of the building containing the administrative offices of the Library; beyond which, or along the great book-stack, it is merely indicated, all ornament being abandoned. The arcade proper, therefore, is but six arches long on Blagden street, while in front, as has already been said, it comprises thirteen, and on Boylston street eleven, arches. The arches of the front are very deep, and their soffits are decorated with rosetted caissons; the side-arches are much shallower, and are not panelled. The piers of the side-arcades are also broader, especially on Boylston street, than in front. All these thirty arches are alike in general effect, however, and all contain wooden grilles of the same size and design. The lower portions of all, moreover, except of the three which contain the seals, are filled with memorial tablets inscribed with the names of the greatest writers, artists, and scientists of

The Arcade.



THE LIBRARY SEAL.

history, especially of American history, and of the best-known American statesmen and soldiers. These names were intended in the first place as a decoration, but they serve also as a sort of "roll of honor"—made up, it may be interesting to note, under the eye of two of the most eminent American men of letters.<sup>1</sup>

But in this whole arcade only fifteen arches contain full windows, the thirteen on Dartmouth street and the first two on Blagden street, all of which light the large main reading room. The others are either

<sup>1</sup> There are four accidental duplications—Rabelais, Aristophanes, Whitney, and Maury. The complete list, in order from the Blagden-street entrance, is as follows:

Greene, Knox, Wayne, Taylor, Scott, Grant, Sherman, Sheridan, Meade, Thomas, Galvani, Volta, Ampère, Oersted, Faraday, Guericke, Torricelli, Mariotte, Rumford, Titian, Domenichino, Velasquez, Hogarth, West, Hippocrates, Harvey, Hunter, Jenner, Bichat, Anaxagoras, Montaigne, Hobbes, Bayle, Wolf, Kalidasa, Ariosto, Herrick, Milton, Cowley, Palladio, Jones, Wren, Bulfinch, Sterne, St. Pierre, Chateaubriand, Irving, Winthrop, Palfrey, De Tocqueville, Hildreth, Ticknor, Duffendorf, Mansfield, Camden, Erskine, Curtis, Prescott, Macaulay, Bancroft, Motley, Parkman, Vitruvius, Bruneleschi, Ghiberti, Bramante, Michael Angelo, Peruzzi, Cellini, Bede, Froissart, Clarendon, Hume, Hallam, Massillon, Edwards, Channing, Parker, Robertson, Chillingworth, Bossuet, Tillotson, Fénelon, Barrow, Calvin, Melanchthon, Mather, Swedenborg, Wesley, Wycliffe, Erasmus, Tyndale, Luther, Eliot, St. Paul, Origen, Chrysostom, St. Augustine, Aquinas, Moses, Pythagoras, Confucius, Mencius, Mohammed, Herodotus, Thucydides, Cæsar, Plutarch, Josephus, Polybius, Livy, Nepos, Tacitus, Gibbon, Zeno, Socrates, Plato, Theophrastus, Neander, Winckelmann, Niebuhr, Grote, Pindar, Hörtensius, Virgil, Xenophon, Aristoïle, Epictetus, Æsop, Grimm, Andersen, Rabelais, Phidias, Praxiteles, Donatello, Canova, Thorwaldsen, Æschines, Demosthenes, Pericles, Lucan, Greenough, Flaxman, Wedgwood, Palissy, Choate, Shaw, Story, Hale, Kent, Gaius, Justinian, Suetonius, Martial, Ulpian, Coke, Blackstone, Brougham, Chatham, Fox, Marshall, Parsons, Greenleaf, Henry, Grotius, Adam Smith, Vattal, Selden, Galileo, Herschel, Kepler, Lalande, Laplace, Copernicus, Tycho Brahe, Somerville, Maria Mitchell, South, Watt, Stephenson, Arkwright, Ericsson, Evans, Galen, Discorides, Eratosthenes, Hipparchus, Fulton, Morse, Whitney, Maury, Apelles, Persius, Giotto, Guido, Giorgione, Raphael, Leonardo da Vinci, Tintoretto, Veronese, Durer, Claude Lorraine, Van Dyck, Matsys, Murillo, Rubens, Rembrandt, Holbein, Poussin, Correggio, Sangallo, Sansovino, Homer, Sappho, Anacreon, Aristophanes, Simonides, Horace, Ovid, Marcus Aurelius, Juvenal, Dante, Tasso, Boccaccio, Metastasio, Leopardi, Hesiod, Theocritus, Menander, Plautus, Firdusi, Camoens, Manzoni, Spinoza, Addison, Steele, Swift, Carlyle, Lamb, Sidney, Defoe, Bunyan, Martineau, Walton, Arnold, Ascham, Chapman, De Quincey, Fairfax, Johnson, Worcester, Caxton, Ames, La Bruyère, Rabelais, Racine, Montesquieu, Audubon, De Candolle, Cuvier, Darwin, Buffon, Hooker, Humboldt, Linnaeus, Browne, Condillac, Agassiz, Agnesi, Arago, Bentham, Berkeley, Columbus, Cabot, Da Gama, Raleigh, Berzelius, Gay-Lussac, Lavoisier, Regnault, Bach, Beethoven, Cherubini, Palestrina, Haendel, Haydn, Mendelssohn, Meyerbeer, Mozart, Gluck, Wagner, Weber, Purcell, Reynolds, Turner, Dalton, Vauban, Smeaton, Maury, Landseer, Allston, Copley, Stuart, Æschylus, Euripides, Aristophanes, Sophocles, Terence, Cervantes, Alfieri, Goldoni, Shirley, Congreve, Shakespeare, Dryden, Marlowe, Jonson, Sheridan, Calderon, Marston, Lessing, Le Sage, Beaumont, Fletcher, Massinger, Ford, Washington, Adams, Jefferson, Madison, Jackson, Bryant, Longfellow, Whittier, Holmes, Lowell, Lincoln, Garrison, Andrew, Phillips, Sumner, Franklin, Hamilton, Gallatin, Chase, Clay, Webster, Calhoun, Everett, W. v. Eschenbach, Hans Sachs, Klopstock, Goethe, Voss, Schiller, Richter, Uhland, Koerner, Heine, Edgeworth, Austen, Fuller, Brontë, Geo. Eliot, Burton, Richardson, Fielding, Smollett, Southey, Campbell, Moore, Byron, Petrarch, Chaucer, Spenser, Herbert, Butler, Taylor, Wotton, Donne, Waller, Young, Pope, Thomson, Gray, Goldsmith, Cowper, Chatterton, Burns, Wordsworth, Scott, Coleridge, Shelley, Keats, Hood, Tennyson, Browning, Freneau, Brockden Brown, Paulding, Dana, Cooper, Emerson, Hawthorne, Poe, Thoreau, G. W. Curtis, De Joinville, Villon, Ronsard, Malherbe, Corneille, La Fontaine, Molière, Boileau, Rousseau, Voltaire, De Staël, Béranger, Lamartine, Victor Hugo, George Sand, Balzac, Dumas, Bulwer, Thackeray, Dickens, Lope de Vega, Quevedo, Oehlenschläger, Tegner, Pushkin, Harvard, Pestalozzi, Froebel, Mann, Howe, Bacon, Locke, Leibnitz, Reid, Schopenhauer, Descartes, Pascal, Kant, Fichte, Hegel, Diophantus, Euclid, Archimedes, Gregory, Napier, Huygens, Euler, D'Alembert, Legendre, Carnot, Lagrange, Bowditch, Gauss, Poncelet, Peirce, Lucretius, Catullus, Tibullus, Propertius, Tyndall, Helmholz, Edison, Bell, Newton, Davy, Priestley, Rittenhouse, Bunsen, Vesalius, Sydenham, Bigelow, Virchow, Wyman, Pliny, Werner, Wilson, Owen, Gutenberg, Daguerre, Whitney, Treadwell, Sallust, De Comines, Guicciardini, Mariana, Strabo, Ptolemy, Vespucci, Mercator, Malte Brun, Cicerio, Isocrates, Boëthius, Mirabeau, Burke, Quintilian, Longinus, Schlegel, Jeffrey, Sainte Beuve, Maturi, Belknap, Guizot, Thiers, Thierry, Ranke, Curtius, Mommesen, Quesnay, Malthus, Ricardo, Carey, Mill, Astley Cooper, Warren, Jackson, Morton, Lister, Preble, Hull, Decatur, Macdonough, Perry, Omar Khayyám, Pilpay, Raisanyo, Michizane, Bainbridge, Farragut, Porter, Worden.

wholly or partly walled up with Levanto marble, smaller window-<sup>The  
Arcade.</sup> spaces being left, with no idea of regularity, but merely as occasion requires, for lighting the comparatively small rooms within; for it is only in front, it must be remembered, that the Library is two stories high; on the other sides it is three stories high, with two mezzanine stories in addition, the latter being lighted, however, from the interior court around which the Library is built.

Beginning at the Blagden-street entrance, and stretching continuously round the building to the end of the Boylston-street façade, is <sup>The  
Printers'  
Marks.</sup>



1



2



3

a line of medallions, cut in granite, one in each of the spandrels of the window-arches. There are thirty-three altogether, and all but two are copied from the marks or trade-devices of the early printers and booksellers, mostly of the sixteenth century. One is the device of a modern and American printing-house, and another is from a medal struck in commemoration of the invention of printing. The sculptor of them was Mr. Domingo Mora. It was at first intended to use more of these medallions, and Mr. Mora modelled some fifty in all, including the seals of various American and European colleges and universities.



4



5



6

Mr. Mora did his work directly from the originals as he found them — often woodcuts of the rudest description — in the books. Any one not acquainted with these originals would find it difficult to realize the vigorous freedom and excellent taste with which he has translated them from the black-and-white to the granite. Reproductions of the whole series, from photographs of the clay models from which they were carved, may be seen on another page, numbered consecutively from the Blagden-street entrance. The original list of the printers employing the marks has been mislaid and cannot be found, but by

careful searching it has been possible to identify them all, with one exception. The marks were chosen, it should be remembered, not so much for the reputation of the printer as for their decorative effect, and, as a result, a number of comparatively obscure men were included.

Following is the list, in the order of the numbering of the illustrations:



7



8



9

On the Blagden-street façade: (1.) A primitive hand-press. *Inv. 1428* and *1740*. On an open book the inscription *Spiegel Onsser Behonde Nise*, *1440*. The whole surrounded by a ring of serpents. Copied from the reverse of a silver medal struck in Harlem in *1740* to commemorate the inven-



10



11



12

tion of printing in Harlem in *1440* by Lourens Koster, who disputes the honor with Gutenberg; *1428* was another date assigned to the invention. (2.) The curious device (which a little transliteration makes *W 74 C*) of William Caxton, the first English printer, *1476* to *1491*. (3.) An anchor held by a



13



14



15

hand reaching from the clouds. *Anchora Spei*. Used by Thomas Vautrollier, London and Edinburgh, from about *1565* to *1605*. Also by John Norton, London, beginning of the seventeenth century. (4.) A pair of compasses directed by a hand. *Labore et Constantia*. The best known of several

devices used by the famous Plantins of Antwerp, printers and publishers. Introduced by Christopher Plantin about the middle of the sixteenth century. (5.) An open book displayed on the breast of the Phœnix, and inscribed with the Greek letters Alpha and Omega. The motto, *Renovabitur*. Johannes



16



17



18

Columbius, Deventer, middle of seventeenth century. (6.) An anchor held by two hands reaching from the clouds. The Greek letters Alpha and Omega, the beginning and the end, and Chi Rho, the latter the first letters of the name of the Saviour. The motto, *Concordia*. Gerardus Wolfschatius, Antwerp, first quarter of the seventeenth century. (7.) Two hands holding upright a



19



20



21

caduceus, on which is perched a bird. The two serpents are crowned. *Froben*. The device of Johann Froben, Basle, the last years of the fifteenth century, and the first quarter of the sixteenth.

On the Dartmouth-street façade: (8.) A cock on a stake piled as for a Roman funeral. *Cantabo Jehovae Quia Beneficit*. Thomas Woodcock, Lon-



22



23



24

don, last quarter of the sixteenth century. (9.) Hands clasped about a bunch of flowers. *Spes Mea Christ*. Antonius Bertramus, Strasburg, from about 1585 to about 1620. (10.) The heads of four children, representing the winds, blowing gales from their mouths. *Adversis Clarius Ardet*. This

is unidentified, though it may possibly be the mark of Anthoine Constantin of Lyons, the middle of the sixteenth century. (11.) A child with a torch, sitting in a frame shaped like the Greek letter Theta, the initial of ΘΕΟΣ, God. Around are twined winged serpents. Guillaume Morel, Paris, 1548 to 1564. (12.) A Pegasus. *Ad Astra Volandum*. Jeremiah Duemlerus, Nuremberg, first half of the seventeenth century. (13.) A boy piping beneath a tree, beside a stream on which he has just launched a tiny boat, bearing a burning lamp. The motto, *Tout Rien ou Bien*. Elihu Vedder's design for the Riverside Press, Cambridge, first made to accompany his illustrations to *Omar*



25



26



27

*Khayyám*. (14.) Time, with a sickle in one hand and a laurel wreath in the other. Michael Hillenius or Hoochstrate, Antwerp, about 1515 to about 1536. (15.) Arion, standing upon the dolphin, with violin and bow. Johann Oporin, Basle, about 1510 to 1570. (16.) The winged bust of a woman, with three heads—of a woman, an old man, and a young man. A laurel wreath above, and a star on the woman's forehead. A book below. *Usus Me Genuit*. Melchior and Gaspard Trechsel, Lyons, second quarter of the sixteenth century. (17.) Two kneeling boys holding up laurel wreaths. *Et Animo et Corpori*. Franciscus Rampazetti, Venice, third quarter of the sixteenth century. (18.) A griffin standing upon a globe. *Rostro atque*



28



29



30

*Unguibus Urget*. Jacobus Thielenus, Strasburg, middle of the seventeenth century. (19.) A crab below, a butterfly above. *Matura*. Jehan Frellon, Lyons, between 1540 and 1550. Used also by several other Lyons printers of the same name. (20.) A serpent coiled upon a stake, held upright in a man's hands. *Vincent*. Vincentius Valgrisius, Venice, third quarter of the sixteenth century. (21.) A mermaid with two tails. Victor à Rabanis, Venice, about 1535 or 1540.

On the Boylston-street façade: (22.) Hercules, with his lion-skin and club. *Sic Itur ad Astra*. Henning Grosse, Leipsic, opening of the seventeenth century. (23.) An elm-tree, over which a vine is growing. Under

it is a hermit. The motto, *Non solus*. One of the many devices employed by the Elzevirs of Amsterdam. First used by Isaac Elzevir in 1620. The Printers' Marks.  
 Elzevirs and the Alduses, whose device follows, are the most famous of all printers, except the very first. (24.) A dolphin twisted about an anchor. The well-known mark of the great Venetian house of Aldus, who published books from about 1495 till the opening of the seventeenth century. Introduced by the founder of the house, Aldus Manutius, in 1502. (25.) An eagle standing on a globe. *In Virtute et Fortunâ*. Guillaume Rouille, Lyons, 1545 to about 1590. (26.) The celestial frame, with the globe of the earth and the signs of the zodiac. *Polus Arcticus — Polus Antart.* Hieronymus Polus, Venice, last quarter of the sixteenth century. (27.) Time, with his scythe and hour-glass. *Hanc Aiem Sola Retundit Virtus.* Simon de Colines, Paris, about 1520-40. Guillaume Chaudière, Paris, about 1565-1600. (28.) A winged woman. Theodosius Rihelius, Strasburg, third quarter of the sixteenth century. (29.) A Bible, richly bound, in a circle of light. *Vetat Mori.* David Martini, Antwerp, early in the seventeenth century. (30.) A shield hung from a tree, supported by two leopards, and bearing the monogram of S V. Simon Vostre, Paris, 1486-1520. (31.) A table of books, two



31



32



33

horses as supporters. *L-T-S.* Laurentius Faber, Leipsic, 1506. (32.) A caduceus crossed by two cornucopias. Clasped hands below. A Pegasus above. Chrestien Wechel, Paris, 1527-54, and André Wechel, his son and successor. The device was also used by several other printers, Schleich and Klein, for example, at Frankfort-on-the-Main in the seventeenth century. (33.) A stork. *Vigilat nec Fatiscit.* Marcus Amadorus, Venice, 1569.

Above the arcade is a narrow frieze, bearing on each façade of the building an inscription —

On the Dartmouth-street side: THE PUBLIC LIBRARY OF THE CITY OF BOSTON. BUILT BY THE PEOPLE AND DEDICATED TO THE ADVANCEMENT OF LEARNING A.D. MDCCCLXXXVIII.

On the Boylston-street side: THE COMMONWEALTH REQUIRES THE EDUCATION OF THE PEOPLE AS THE SAFEGUARD OF ORDER AND LIBERTY.

And on Blagden street: MDCCCLII. FOUNDED THROUGH THE MUNIFICENCE AND PUBLIC SPIRIT OF CITIZENS.

Above the frieze is a noble cornice, fitly and superbly crowning the façade. It is, indeed, one of the triumphs of American

architecture. Before the walls had reached half their height the architects, in order to obtain a more exact idea of the final result, made a plaster model of one corner of it to erect upon a scaffolding in the proper position. The model was repeatedly modified until at last they were satisfied they had got the right effect of light and shade, enrichment, and proportion.

The upper portion of the cornice is ornamented with a row of lions' heads, the whole topped by a very elaborate copper cresting, colored an antique green, the motive of which, as in the seals over the entrance, is the regularly recurring dolphin. The sky line of the roof is enriched with a second copper cresting, also colored green, but of a different and more showy design, and terminating at the corners of the building in handsome metal masts.



THE BOYLSTON-STREET ENTRANCE.

The entrance from Boylston street is especially beautiful, and through it one may obtain a charming glimpse into the Interior Court. It is composed of three arches, designed and ornamented like those of the main entrance, but much less elaborately (the sunken panels of the soffits, for example, being without rosettes), and like them is closed with wrought-iron gates, above which depend handsome wrought-iron lanterns. This entrance is intended chiefly as a *porte cochère*, although to the right there is a door admitting to the bindery and printing-office, as well as to the Newspaper Reading Room and the Patent Room upstairs, and through the Patent Room, indeed, to the main portion of the building. The arches to the left carry the driveway into a small paved yard, with high granite walls and a handsome plaster ceiling,



THE VESTIBULE.

extending through to the court proper, from which it is separated by two arches closed with frames of glass. The driveway is guarded at the corners of the platform by two large pedestals, richly ornamented with carving, and surmounted by globes sculptured with eagles.

The Library is open to the public from nine o'clock in the morning on Wednesdays and two in the afternoon on Sundays, until nine o'clock in the evening during the summer, and until ten during the colder months. Books are not issued, however, after nine, the extra winter hour being intended merely as a convenience to those reading and studying in the building.



DOORWAY IN THE VESTIBULE.

The triple-arched entrance on Copley square leads into the Main Vestibule, and thence by three doorways into the Entrance Hall. The vestibule — floor, walls, and vaulted ceiling — is entirely of pink Knoxville marble, the floor inlaid with patterns of brown Knoxville and Levanto marbles. At either end are deep niches, the heads of which are carved with a pattern of curious diamond-shaped ornaments. Above the doors to the Entrance Hall are pedestals for busts against carved backgrounds composed of wreaths and branches of oak, laurel, or palm leaves. The doorways are exactly copied from the entrance of the Erechtheion or Temple of Erechtheus on the Acropolis



THE ENTRANCE HALL.

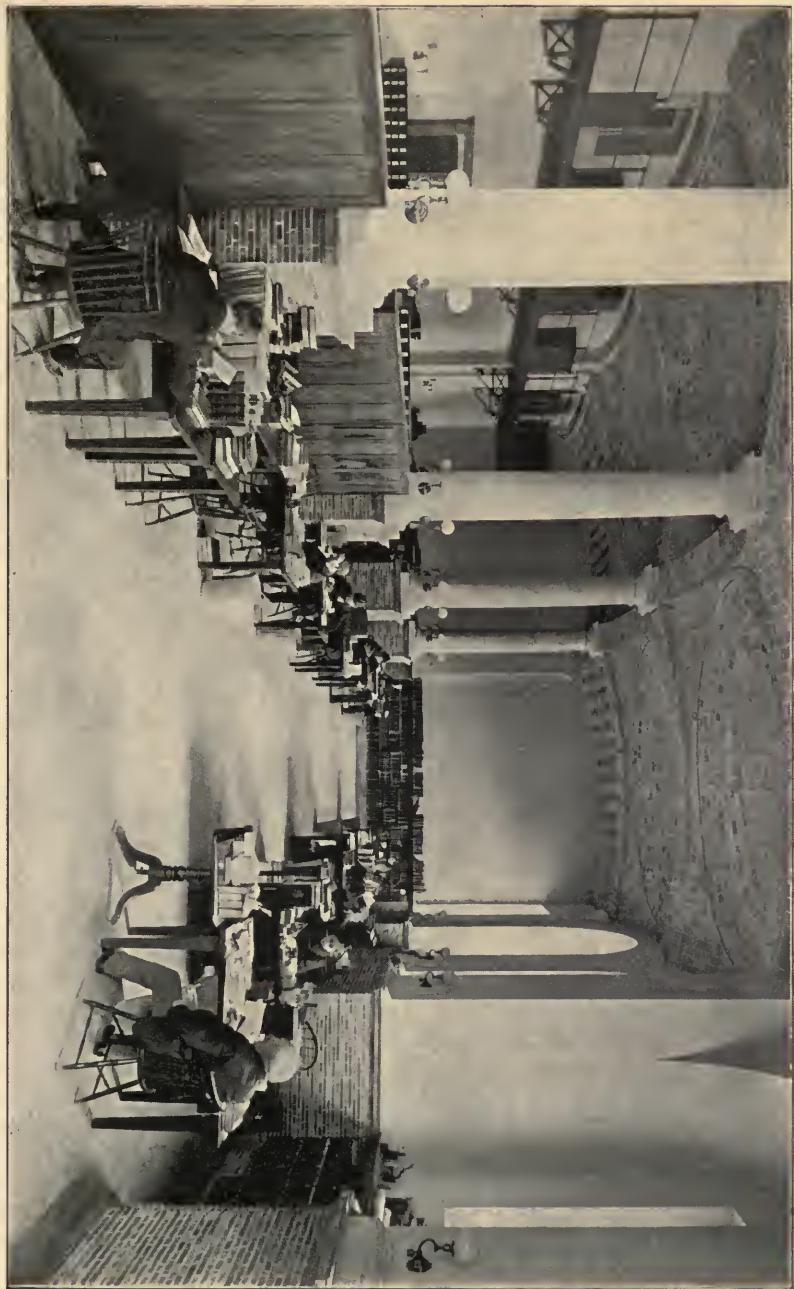
of Athens, and are eventually to be closed with bronze doors modelled in low relief by Mr. Daniel Chester French, the sculptor of the Minuteman in Concord.

The Entrance Hall is low and broad, and leads to the magnificent staircase of yellow Sienna marble which carries the visitor to the main rooms of the Library on the floor above. It has no windows, but is lighted from the windows of the Grand Staircase and from the entrance arches. Corridors run from it to the right and left, leading to the Periodical Room, the Catalogue-Room, and the Interior Court. It is divided into three aisles by heavy piers of gray Iowa sandstone, three on each side. The side walls are of the same material, with deep niches. The ceiling is vaulted, with domes in the side bays, and is covered with a marble mosaic, the pattern of which, in the centre aisle, is a trellis bearing a vine. In the main aisle, in the penetrations of the arches between the piers, are the names of six illustrious Bostonians — Peirce, Adams, Franklin, Emerson, Hawthorne, Longfellow. In the pendentives of the domes are the names of twenty-four more Bostonians, arranged in groups of four to a dome — the theologians, Channing, Parker, Mather, and Eliot; the reformers, Sumner, Phillips, Mann, and Garrison; the scientists, Gray, Agassiz, Rumford, and Bowditch; the artists, Allston, Copley, Stuart, and Bulfinch; the historians, Parkman, Motley, Bancroft, and Prescott; the jurists, Webster, Choate, Shaw, and Story.

The floor is of white Georgia marble, inlaid in the centre aisle with brass intagsia, including the symbols and signs of the zodiac. Near the entrance is an inscription in brass letters, commemorating the founding of the Library and the erection of the new building. Farther on is the Library seal, and near the stairs the names of the men most prominently connected with the founding and early history of the Library — Bates, Bigelow, Everett, Ticknor, Quincy, Winthrop, Jewett, Vattemare.

The Interior Court may be reached by taking either of the two corridors which lead from the Entrance Hall. Both are wainscoted in Italian marble, and the walls are covered with a simple Pompeian decoration of broad panels of Pompeian red, with light yellow and much narrower panels, ornamented with the masks of Comedy or Tragedy, between. The prevailing color of the borders is olive. Off the corridor to the left is a coat-room, framed in sandstone; and next to it an elevator which may be taken for the reading and delivery rooms on the next floor, or for the special libraries on the third story.

Off the corridor to the right are toilet-rooms for men and women. At the turn of the corridor is the door to the Periodical Reading Room. The room is large and well proportioned, and occupies the north-east corner of the building, lighted by the windows of the basement story.



THE CATALOGUE ROOM.

The wainscoting is of red brick, and the walls are plastered white. A row of five columns, covered with white plaster and resting on high bases of brick, extends the length of the room, supporting a slightly arching ceiling of terra-cotta tiles.

The Library subscribes to about fifteen hundred periodicals, published in all parts of the world. The current numbers of about a third of these are displayed on convenient racks and tables of oak, from which they may be taken without the necessity of applying to the attendant. The others and the back numbers of all are kept in the drawers of oak cases in a second room opening from the Periodical Room proper. When enough numbers have accumulated they are removed to be bound.

A gallery runs along the two inner walls of the room, from which on the west side opens one of the rooms of the mezzanine story. In this room as well as in the gallery and along the walls below are shelved the bound volumes of all the periodicals analyzed in *Poole's Index*.

At the south-east corner of the building, reached, that is, from the left-hand corridor, is the Catalogue Room, finished like the Periodical Room, and of the same size. The catalogue department is the most important in the Library. It not only has the supervision of the card catalogue, and the various finding lists which the Library so frequently issues, but it also from time to time prepares special bibliographies of the greatest value, which have gained for the Library all over the world the reputation of being a learned institution of the first class, and have won for it the first position among American libraries in this branch of work. Many of these appear in the Bulletins which the Library publishes quarterly. Next to the Catalogue Room is the Ordering Room, in which the business of ordering, examining, and listing all new additions to the Library is carried on, it being the department where the business of the Library — in so far as the Library is concerned in buying books — is transacted. Neither the Catalogue Room nor the Ordering Room are open to the public. Through the gallery of the Catalogue Room, both are within easy reach of the administrative offices and special rooms — for maps, the accommodation of students, etc. — contained in the lower mezzanine story.

The Entrance Hall, although sufficiently lighted, seems almost gloomy in comparison with the splendor of the Grand Staircase. The connection between the two is by a deep triumphal arch, in architectural style a part of the Entrance Hall, and in color of the Staircase Hall. It is quite within bounds to say that the staircase is unequalled in richness and magnificence by anything in the United States. It serves at once to convey to the visitor the true intention of the building — tells him, that is, that he is within a building which is none the less a palace for being the property of the people and not of a king.

THE GRAND STAIRCASE.



The treads are of *échallion*, an ivory-gray marble quarried in France, and mottled with fossil shells. The walls are sheathed in yellow, richly variegated marble from the neighborhood of Sienna, Italy. Saffron, topaz, and, indeed, half-a-dozen shades of yellow, blend in a surface of indescribable richness of effect, softened by a tender light which seems to permeate the very substance of the material. The staircase ascends straight up, broad and easy, for half its height, then, separating to the right and left, and turning the corner of two large pedestals bearing couchant lions, ascends again to reach the Staircase Corridor, from which it is separated by an arcade, also of Sienna marble, consisting of five arches supported on graceful Corinthian columns resting on the posts of a low parapet.

The marble used in the opening arch of the staircase is almost pure yellow. As one climbs the stairs, however, it is more and more deeply veined with black, until at last in some of the upper slabs there is almost as much black as yellow. Advantage has been taken of this rich veining to increase the effect of the general color effect by arranging the slabs in correspondence with each other—sometimes almost complete—so that the slabs on one side match those on the other.

It took several years to obtain the marble used in the Staircase Hall. Very many slabs were rejected as not suitable to the color scheme. At one time it looked as if it would be impossible to get a sufficient supply, for the only quarry from which it could be had was owned by a monastery, which was unwilling at the time to reopen it, and was only induced to do so by the personal persuasion of a member of the board of trustees, who visited Sienna for that sole purpose.

In either wall of the opening arch is a small niche, and the soffits of the arch are ornamented with a double row of richly carved caissons of *échallion*. The floor of the landing is inlaid with hexagonal and diamond-shaped patterns of red Numidian marble from Africa. The lions are carved from single blocks of Sienna marble, which, being unpolished, look, instead of yellow, almost gray, although they have been waxed in order to bring out as much as possible of their native tone. They are the work of Mr. Louis St. Gaudens, a brother of Mr. Augustus St. Gaudens, and are the memorials of the officers and men of two Massachusetts Volunteer Infantry regiments—that to the right of the Second, and that to the left of the Twentieth. On the pedestals are inscriptions in bronze letters. Several years ago the trustees intimated to a number of the military organizations in the city that they would be glad to receive from them and place in the Library suitable memorials of their fallen comrades, to be a part of the decoration of the building. The lions are a result of this informal invitation.

The ceiling of the Grand Staircase is of plaster, cream-color and light-blue, divided into large rosetted caissons with borders orna-

THE INTERIOR COURT.



mented with Renaissance modelling. The effect of the arcade is carried entirely round the hall, the arches resting on Corinthian pilasters, thus giving space in the middle of the wall over the landing for three large windows, and, at the ends of this wall and in the side walls, for plaster panels, eight in number, of the same size as the windows.

From the landing of the Grand Staircase heavy oak doors, with deep panels richly carved, lead out to a balcony overlooking the Interior Court, one of the most beautiful spots in Boston. In the centre of a well-kept grass plot a fountain plays every day during the warm season into a rectangular basin bordered with white marble and lined with a marble mosaic. The walls, of a yellowish-gray brick and Milford granite, seem higher than those of the exterior on account of the narrowness of the space they enclose.

The wall of the Grand Staircase projects well into the court, and along the other three walls runs a beautiful arched promenade, the arches, columns, and cornice all of pure white marble, over which is a white marble parapet running between square posts set directly over the columns. This arcade is an almost exact *fac-simile* of the arcade of the first story of the Cancellaria Palace in Rome.

No one should leave the Public Library without going into the Interior Court, for the effect from below is even more beautiful than



PANEL OF CEILING OVER GRAND STAIRCASE.

from the balcony. The inner wall of the promenade is granite, sparingly pierced by windows, an upper and a lower row, those in the latter being protected by iron bars. The ceiling is of plaster and vaulted. The floor is of red brick edged by a wide border of white marble. The marble is from Georgia and Tuckahoe, New York, the latter being used only in the columns, and is all of a wonderful dead whiteness, even when polished, as pure as snow. Along the wall at regular intervals are low oak benches, so that on warm days the court may be used as an open-air reading room.

As has already been said, the court may be reached from either of the Entrance Hall corridors. Both doors, though plain, are remarkably beautiful, with circular windows above. Another door, at the north-west corner, leads to the Bindery. In the north wall two arches, already mentioned, separate the arcade from the driveway. On either



THE COLONNADE.

side of the projection of the east wall the court runs into a bay paved with red brick and white marble, where it is proposed some day to place a statue. One of them may be the bronze statue of Ralph Waldo Emerson which it is understood Mr. Daniel C. French, the sculptor of the bronze doors of the main entrance, is to make for the Library.

In the fountain is to be the nude bronze statue of a Bacchante, or priestess of Bacchus, the work of Mr. Frederick MacMonnies (the

sculptor of the statue of Nathan Hale, in New York, and of the great fountain of the World's Fair in Chicago), and given to the Library by the architect, Mr. Charles F. McKim. The figure is about life-size, and represents a girl laughing, as she trips along, at a baby who sits in the fold of her left arm and reaches towards a bunch of grapes which she is dangling above him. The whole figure is full of life and joyousness. It was first exhibited in Paris, and was so much admired that the French government, unable to purchase the original, ordered a replica to be made for the galleries of the Luxembourg.

Large terra-cotta pots made in Italy, and ornamented with heavy festoons, are scattered about the court — meant some day to hold bay-trees, and to be distributed in a more orderly fashion, most of them between the columns of the arcade or on the posts of the parapet.

Above the arcade the walls of the court are built of unusually long

yellow-gray Pompeian bricks, with granite trimmings, the two materials being brought into a better harmony by laying the bricks in extra heavy courses of gray mortar. The wall may be divided for convenience of description into three sections: the arcade story of granite; above that a section containing a multitude of small windows, indicating a great variety of rooms within, but admirably arranged to

<sup>1</sup>The photograph from which this illustration has been made is copyright, and permission to use it in the *Handbook* has kindly been given by Mr. Theodore B. Starr, of New York, the American agent for Mr. MacMonnies' bronzes.

produce an orderly effect; and above these a high arcade, the windows of which light long corridors in the top floor. The window-frames are painted white. The arcade is upon simple piers of brick, resting upon a narrow course of granite ornamented with a Greek fret, and topped with plain granite capitals. The keystones of the arches are granite, and in the spandrels are terra-cotta wreaths. The cornice above the arcade is granite, with a simple metal cresting. The roof is tiled. In the west wall three windows in the arcade lead out to handsome bronze balconies. Under the middle balcony is a clock.

The projection of the east wall above the balcony is in two stories, each with an arcade of five arches, only the three middle ones, however, containing windows, the others being walled up. The arches are borne on semi-detached columns of brick, instead of on piers. Below the balcony, which serves to give a distinctive accent to the whole court, is an entrance to the cellar, in which is a complete equipment for the heating, lighting, and ventilating of the Library. The air for ventilation is drawn from the Interior Court by means of an eighteen-foot fan, capable of moving forty thousand cubic feet of air a minute, and after being strained through cotton bags, to free it from dust and germs, it is diffused through ducts to the different parts of the building, entering the rooms by the gratings which the visitor will notice in every portion of the Library. To facilitate the circulation an exhaust fan is operated in the roof to draw out the foul air. The effect of the system is constantly to change the air without any noticeable draught, either inward or outward, and so thoroughly that at any time of the year the windows may remain closed without any discomfort to readers. In cold weather the air passes through a hot room before being distributed, and therefore not only ventilates but helps heat the Library, in conjunction with steam radiators concealed behind the woodwork in the various rooms.

Through the Staircase Corridor one enters the chief public portion of the Library. At either end is a small lobby, in the centre of which hangs a very large and handsome gilt lantern. The floor, both of the lobbies and the corridor itself, is of Istrian marble with patterns of yellow Verona. The ceiling of the corridor is vaulted, springing on one side from the columns of the arcade and on the other from "dummy" capitals. The wall of the Staircase Corridor, extending between the arches of the lobbies at either end, and the panels of the Staircase Hall are to be decorated with paintings by M. Puvis de Chavannes, who is almost, if not quite, the most distinguished of living French painters, and whose work in the Hôtel de Ville in Paris is thought by many critics to be one of the masterpieces of mural decoration. The price to be paid for this series of paintings is 250,000 francs. The decoration for the wall of the corridor is already in place. It was exhibited this last spring in the Salon of the

The  
Interior  
Court.

The  
Staircase  
Corridor.

Champs de Mars in Paris, and was brought this fall to Boston. It covers the whole wall and is called by the painter, *Les Muses Inspiratrices Acclament le Génie Messager de Lumière* — or, briefly, *The Muses Welcoming the Genius of Enlightenment*.

The foreground is the summit of a hill, covered with grass and heather. Slender saplings grow along its crest. Beyond is the sea. The Genius of Enlightenment, a naked boy, occupies the centre of the decoration, standing, that is, above the Bates Hall door. He is alighting on a cloud, with wings outstretched and holding rays of light above his head in either hand. Rising from the ground the beautifully-draped Muses, five on the left-hand side, and four on the right, float in the air, moving slowly towards the Genius, and extending their arms or softly striking their lyres to welcome him. On either side of the door is the statue of a seated female figure, heavily draped; the one on the left poring upon a book, representing Study, and the other Contemplation.

**Bates Hall.** The large public reading room, Bates Hall, is entered from the Staircase Corridor through a small vestibule. It is named in honor of Joshua Bates, who gave the Library in its early days a fund of \$50,000, and \$50,000 worth of books. A native of Massachusetts, he had, as a young man, lived for a while in Boston, but going to London had risen to be head of the great banking-house of Baring Brothers, with which the City of Boston happened at the time to be negotiating for a loan.

Bates Hall is perhaps the noblest and most perfect feature of the whole building. Good judges have not hesitated to pronounce it architecturally one of the most important rooms in the world. The little vestibule through which one passes into it is itself a triumph — on however small a scale — of beauty and restfulness. It is mainly of *échallion* marble, the same as that used for the stairs, with a floor of yellow Verona and Istrian marbles. Over the side-doors, and in the centre of the panelled ceiling, are laurel wreaths. The heavy doors into the hall are oak, deeply carved, and the doorways to the corridor and to the private staircases leading away to the right and left to the rooms of the mezzanine story, contain beautiful iron gates of old Italian workmanship — in two patterns, it will be noticed — bought for the Library in Venice, where they had originally been used, probably, in some one of the smaller palaces. Through the gate to the right, it may be noted, one may get a view through to the iron palings of the Fountain Alcove, and the Pompeian decoration beyond.

Bates Hall is two hundred and eighteen feet long, forty-two and a half feet wide, and fifty feet to the crown of its arches. The barrel-arched ceiling of plaster, tinted a cream color and a delicate green, is divided evenly by four heavy ribs, which rest upon massive piers of sandstone quarried in Amherst, Ohio, a soft brownish-gray in color.



BATES HALL.

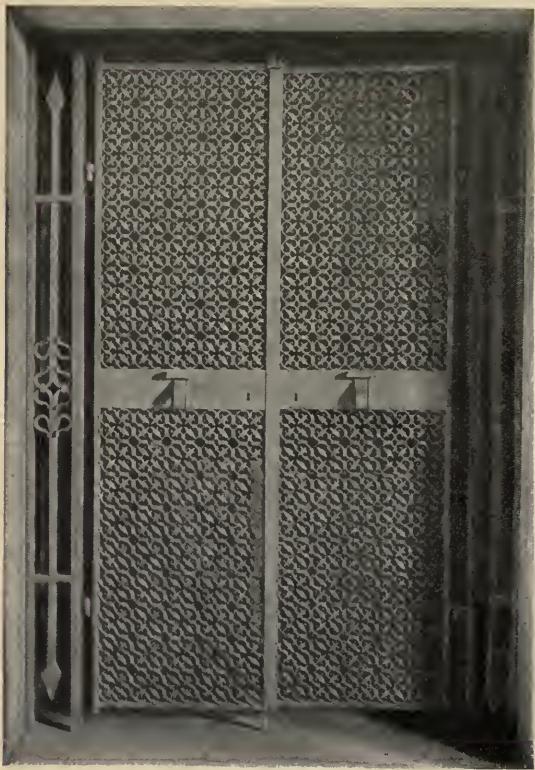
Bates Hall. Between are lighter ribs, supported upon clustered piers of the same material, but smaller. The larger ribs are ornamented with a Greek fret—like the band around the exterior of the building—and the smaller with guilloches, a regularly interwoven pattern of great beauty.

The ceiling is very deeply panelled, every other panel in an arch containing a heavy rosette. The ends of the hall are semicircular, with half-domed ceilings. At the north end are two pilasters, on the

face of which elaborate arabesques have been sculptured; at the south end the ribs of the dome rest upon "dummy" capitals, and high, narrow openings in the sandstone, filled with wrought-iron grilles, very like those in the vestibule, correspond, in a way, to the pilasters at the other end.

Thirteen noble arched windows let in the east light from Copley square—the same windows which compose with their arches the magnificent arcade of the exterior. At the south end are two more of these windows. All are filled with wooden grilles of the conventional Roman pattern, painted green—a substitute for the originally intended bronze. At the north end there are no

windows, but instead a broad panel, surrounded by a stone moulding. It is hoped that some day this panel will be occupied by a painting from the hand of James A. McNeill Whistler, whom many people do not hesitate to call the greatest of contemporary painters. Along the west wall are ten other panels—corresponding in size and position to the windows opposite—which are also to be decorated in time by eminent painters. The architects have already recommended the names of Mr. DeForrest Brush, Mr. Frank D. Millet, and Mr. Abbott



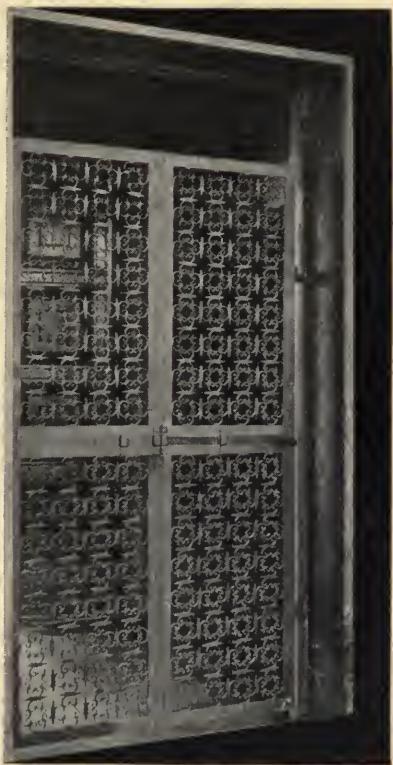
OLD ITALIAN GATE.

Thayer, all of them American artists, as men well fitted to do the <sup>Bates Hall</sup> next decorations to be placed in the Library, and it is likely that the first commissions would be for these panels. And in Bates Hall, as elsewhere in the building, it is hoped that the generosity of citizens will do much to provide the money for the mural paintings which are necessary to the entire completion of the architectural scheme.

The narrow frieze running clear round the room between the piers, contains the names, inscribed in gilt letters, of the men most famous in the history of the world for their achievements in literature, philosophy, art, and science—Laplace, Buonarotti, Plato, Kant, Molière, Titian, Leonardo, Leibnitz, Shakespeare, Cervantes, Confucius, Socrates, Homer, Aristotle, Euclid, Herodotus, Bacon, Milton, Luther, Moses, Raphael, Dante, Cuvier, Linnaeus, Newton, Copernicus, Galileo, Kepler, Beethoven, Humboldt, Gutenberg, Goethe.

The floor of the hall is *terrazzo*, crossed by paths of yellow Verona marble. This *terrazzo* is a sort of rough mosaic, made by strewing small, irregularly shaped pieces of marble upon a layer of Portland cement, rolling the whole together with heavy rollers, and finally polishing with sandstone and oiling. In this particular case the cement was stained yellow with coloring matter, and the marbles used were, for the body of the design, the yellow Sienna and white Italian, and for the borders, the black Belgian.

Of the various entrances to Bates Hall, that from the Staircase Corridor, and the two doorways to the right and left, leading from the Delivery Room and the Children's Room respectively, are the most noteworthy. Over the main entrance is a beautiful little balcony of Indiana limestone, much lighter in color than the Ohio sandstone, richly sculptured with Renaissance ornament. It is the most elaborate piece of carving in the building, almost the entire surface being covered. The balcony is reached through a door off the staircase which leads up to Sargent Hall. Above this



OLD ITALIAN GATE.

The  
Bates Hall  
Doorways.

door a hemisphere, crossed by the belt of the signs of the zodiac, is cut in high-relief upon the sandstone wall. The doorways to the Delivery Room and the Children's Room are alike. Both are of black Belgian and Alps green serpentine marble, Corinthian columns with copper capitals supporting the ponderous architrave and cornice. They offer a strong contrast — a contrast hardly harmonious — to the quiet color-scheme of the rest of the room. Each cornice, however, is intended to be the pedestal of a white marble bust, and when these busts are in position (as they are not at the present writing) the contrast will be somewhat toned away. The doors themselves of these two entrances are covered with buff-colored pigskin.

Bookcases of English oak, standing about ten feet high, of handsome, simple construction, and erected on a base of red Verona marble — a fossil marble curiously mottled — entirely line the east and west walls and north end of Bates Hall between the sandstone piers, except where interrupted by the Renaissance mantels of red Verona marble and carved sandstone in the west wall, and by the small windows, with their delightful overlook upon Copley square, in the east. At the south end a panelled oak wainscoting of the same height is substituted for the bookcases. Above the bookcases, as well as over the wainscoting at the south end, is a belt of plaster — regularly interrupted by the piers — tinted a robin's-egg blue. The visitor will notice the curious grain of this belt, which was obtained by the pressure of a bull's hide. The semicircular ends are screened off from the rest of the hall by bookcases of the same height as those along the walls, and built, like them, of oak, but richly ornamented with carving. The opening through the centre of each screen still allows the eye to sweep the hall from end to end, although for the full effect of this view one must go to the photographs taken before they were put up.

These bookcases contain about six thousand books of reference — not exclusively encyclopædias, dictionaries, and the like, but very largely a collection of the most useful works in the more popular departments of learning; science, the fine arts, political economy, history, literature, theology, law, etc. The encyclopædias are shelved at the north end, and the dictionaries at the south. Visitors, whether or not citizens of Boston, may freely use any of these volumes they choose, although none may be taken from the hall.

Bates Hall accommodates from two hundred and fifty to three hundred readers. There are thirty-three heavy tables of American oak, twelve feet long, and three and a half broad, supported on handsome claw-foot standards. Each table is provided with eight chairs, although at least two more to the table could be added without any appreciable discomfort. The chairs are of hickory, painted black, and are patterned after a familiar old-fashioned model. Each table is numbered, and by adding the number of his table to the green slip

used in taking out books for hall use, the reader may have his volumes Accommodation for Readers. brought to him directly, without the need of waiting for them in the Delivery Room. When the pneumatic tubes at the south end of the hall are in working order, the Bates Hall reader will not be obliged to go to the Delivery Room even to present his slips, but may give them to an attendant to be sent immediately to the stack through these tubes. All the Bates Hall tables are provided with a couple of handsome bronze standards for electric lamps. The more general illumination of the hall is from the tall lamps of wrought iron and bronze, placed in front of the piers.

At the south end is the card catalogue, with eight hundred thousand cards contained in the drawers of thirteen handsome oak cabinets. The average is about two and a half cards to the book, counting as one book the two or more volumes of a single work. The catalogue is what is called a dictionary catalogue, arranged alphabetically, according to subject, title, and author. One of the publications of the Library says, on this point: "A multiplication of cross-references is a fundamental idea of the system. This necessitates, of course, the disadvantage of turning from one part of the catalogue to another, but there is a certainty of getting a clew somewhere." The cards are secured in the drawers by means of brass rods, which pass through them, and the drawers are intentionally made small in order that they may be taken out and consulted on the low tables provided for this purpose, thus preventing the practical monopoly of a large number of cards by a single person.

The cards give the title (usually in full), the shelf-number, and, in some cases, an analysis of the contents of a book. In applying for a book the shelf-number is written on one of the slips which the Library provides for that purpose, together with the name and address of the applicant. If the book is desired for use in the building a green slip only is required; if for use at home a brown slip, which must be accompanied also by one of the registered cards issued, as a rule, only to citizens of Boston.

Two or more shelf-numbers annexed to a single title mean that the Library possesses duplicates of the book. Stars prefixed to the shelf-number mean that the use of the book is restricted — one star that the book may be taken out only by the permission of the officer in charge at the delivery desk; two stars, that it is not allowed out of the building under any circumstances; and three stars that it may go out only by permission of the librarian or his immediate representative.

The busts ranged about Bates Hall are all labelled. Of the men thus commemorated, Thomas Gold Appleton, who presented to the Library, in 1869, the collection of engravings formed by the late Cardinal Antonio Tosti, was most widely known as a wit — his most

The Card Catalogue.

Bates Hall, celebrated saying being, "All good Americans go to Paris when they die"; William W. Greenough was for thirty-two years a trustee of the Library, during twenty-two of which he served as president of the board; Hugh O'Brien was a mayor of Boston, and during his term of office active in helping secure the new building to the city. The busts of Bates and Ticknor are on either side of the main entrance, and stand on very beautiful pedestals, probably late Roman, of *cipolino* marble, the same as that used in the Temple of Antoninus and Faustina in the Roman Forum, and in the columns of the Church of Santa Maria Maggiore, but which can no longer be obtained.

As is necessary, the connection of Bates Hall, the most important room in the Library, with the other portions of the building is very intimate. Besides the three entrances already described, there are, at the south end, a smaller door leading more directly from the Catalogue to the Delivery Room, and two doorways leading through the wainscoting, one to the Catalogue Room down-stairs, and the other to the special libraries on the floor above. At the north end is another doorway, leading through the bookcases to an elevator, used for bringing up the heavy volumes of periodicals shelved in the Periodical Room. Besides these various doors, the hall is connected by telephone with all parts of the building. There are twenty-three telephone stations altogether in the building, and three of them are in Bates Hall, one each at the south and west ends, and one at the desk opposite the main entrance.

The Delivery Room leads from the lobby at the south end of the Staircase Corridor. The lobby is decorated in the manner of Pompeian wall paintings. The decoration, like that of the corridors leading from the Entrance Hall, is the work of Mr. Elmer E. Garnsey, a New York painter, and one of that company of artists who achieved such distinction by their decorative work in the buildings of the World's Fair in Chicago.

Like the lobby at the other end of the corridor, the Pompeian Lobby, except for the opening arch, which is sheathed with Sienna, is framed in Amherst sandstone, resting upon a base of Istrian marble. To the right is the elevator well, through an arch closed with a frame of glass, backed with yellow silk curtains. To the left is an alcove containing a high sandstone niche in which is a drinking fountain, the water falling continually from a grotesque bronze mask into a broad shell of *échallion* marble. Against the side walls, on a low marble step, are heavy oak settees, one on either hand. Over the settee to the left the alcove is open, with iron palings, through which, as has already been noted, one may look into the vestibule of Bates Hall.

The color most used in Mr. Garnsey's decoration is Pompeian red, arranged in panels, which rest upon a band of slate-color ornamented

with loose bunches of hyacinths, and are bordered with bands of yellow decorated with rich arabesques of a conventional Pompeian pattern. Narrower and simpler borders are used to follow the lines of the arches. The ceiling of the alcove is light-gray and the dome of the main portion of the lobby is blue. In the pendentives of the dome are medallions containing, respectively, a tragic mask, a caduceus, two crossed torches, and a lyre. On the right-hand wall of the alcove is a small panel containing the figure of Bacchus pouring a stream of wine from a horn to a cup, symbolizing knowledge flowing from the divine source to the mind of man. Other decorations of the alcove are sea-horses and comic masks.

Mr. Garnsey's decoration, like that of Mr. Smith in the opposite lobby, is painted directly upon the plaster of the wall. The other mural decorations in the Library are on canvas attached by pasting.

The Delivery Room, in which books are applied for, given out, and returned, may be called, on account of the richness and luxury of its ornamentation, the most sumptuous room in the Library. The ceiling is heavily raftered and painted in the deepest tones of blue and purple; the doorways and mantel are heavy and elaborate, and are constructed of richly colored marbles; the high wainscot is of light-colored oak, in strong contrast with these and with the ceiling; and above it, along two sides of the room, are the glowing colors of the first five paintings in Mr. Edwin A. Abbey's series of decorations illustrating the Quest of the Holy Grail.

The room is sixty-four feet long by thirty-three wide. The floor is tiled with Istrian and red Verona marble. The light comes from windows looking out upon Blagden street and from a glass door leading to the roof of the arcade of the Interior Court. The marble doorways are three in number. Two lead into Bates Hall and the third is the entrance from the Staircase Corridor. All are of the same pattern and of the same materials — *rouge antique*, a deep, blood-red marble, without veining; and a beautifully variegated red and green Levanto, a finer grade of the same material which is used to close the window spaces of the exterior arcade. Corinthian columns of Levanto, with bases and capitals of *rouge antique*, support *rouge antique* and Levanto entablatures very similar in design to those in Bates Hall, but less heavy and elaborate.

The entrance from the corridor is by double doors of oak. The doors to Bates Hall are covered with pigskin. Between the last two doors — in the middle of the east wall, that is — is a magnificent mantel, eleven feet high and entirely of *rouge antique* marble, with a massive, projecting entablature, the whole polished with the utmost brilliance and richness of effect, or elaborately carved with Renaissance ornament. In the middle of the high, polished lintel is a laurel wreath with flying streamers containing the date, 1852.

Opposite the mantel is the opening of the Delivery Alcove, where the business of distributing and receiving books called for or returned is carried on. In front is the long oak delivery desk, on either side of which are slender electric-light standards of iron, supported upon the backs of two large tortoises of white marble, antiques procured in Italy.

The wainscot is about eleven feet high, handsomely panelled, and with Corinthian pilasters supporting a high cornice. A low oak seat upon a broad step extends along portions of it, adding strength and solidity to the whole.

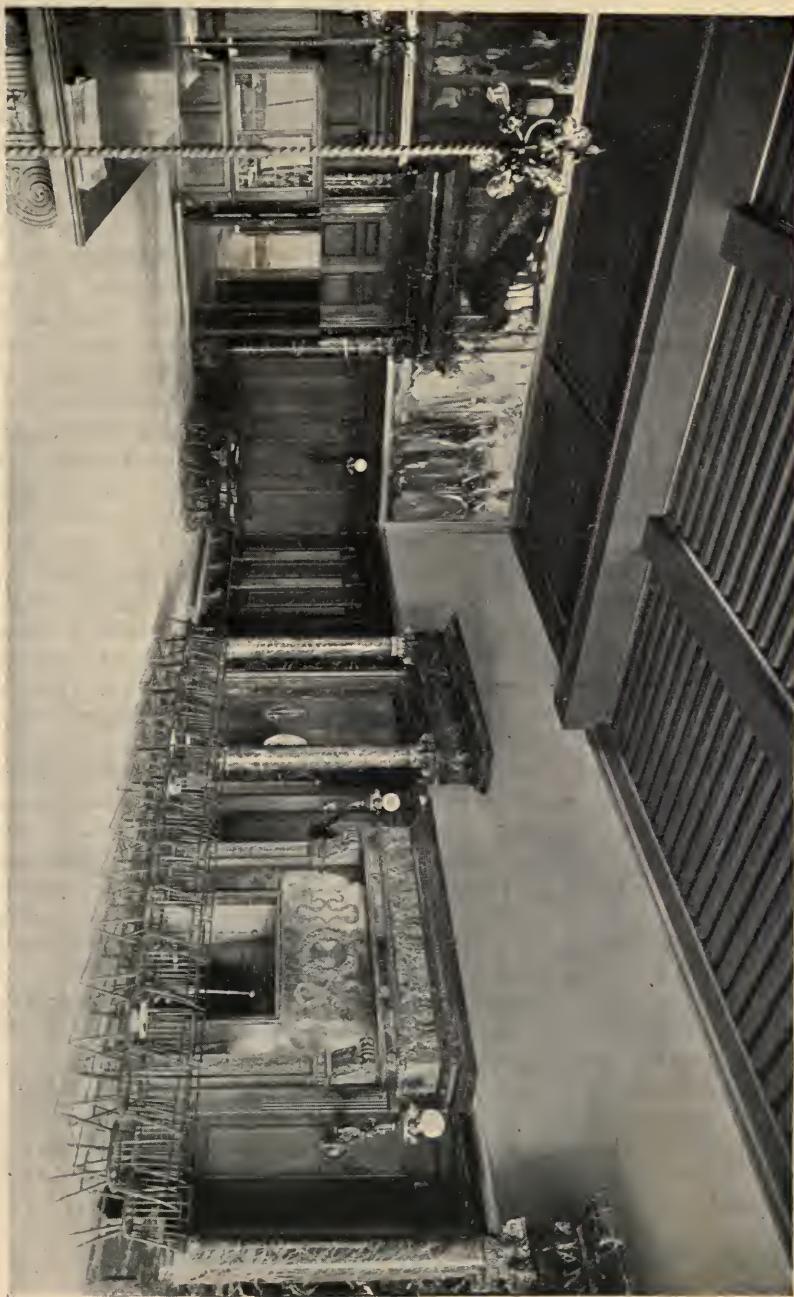
The ceiling is of wood, originally finished in the same light color as the wainscot, but now painted so dark, especially in comparison with the rest of the room, that it distinctly catches the eye. The ceiling proper is purple, against which the dark-blue beams supporting it show green. The sombre effect of the whole is only slightly relieved by picking out the beams with red, but it must be borne in mind that the color scheme of the room is not yet complete. The wainscot is to be darkened, and both it and the ceiling are to be enriched with gilding, to match the gilt mouldings and pilasters in which Mr. Abbey's pictures are framed. When this is done and the remainder of Mr. Abbey's decoration is put up it is hoped that the general effect will be much improved.

Mr. Abbey's pictures are five in number, occupying the entire space between the wainscot and the ceiling, on the west and north walls of the room.<sup>1</sup> All are eight feet high, therefore, but their length varies from that of the fifth picture, extending the whole length of the north wall, or nearly thirty-three feet, to the six feet of the first. They contain over one hundred life-sized figures, and are the result of four years' antiquarian research and labor of the brush. For the whole decoration Mr. Abbey receives \$15,000.

Mr. Abbey has been known for a number of years as the skilful and graceful pen-and-ink artist whose illustrations of the lighter phases of the earlier English literature were quite unequalled in their special qualities of airiness and delicacy. His decorations for the Public Library, therefore, being an attempt of the most ambitious kind, came as a complete surprise to the greatest portion of the public.

In engaging him to decorate the walls of the Delivery Room the trustees allowed him all possible freedom in the choice and treatment of his subject. It is of his own free will, therefore, that Mr. Abbey has chosen to paint the history of the Quest of the Holy Grail, a legend which, whatever its first source, came early to be considered

<sup>1</sup> Mr. Abbey has copyrighted his paintings; it has been impossible, therefore, to include the variety of views of the Delivery Room which the publishers had hoped to present. Thanks, however, are due to Mr. Abbey for permission to use the picture on the opposite page.



THE DELIVERY ROOM.

as an episode of the story of King Arthur and the Knights of the Round Table; that is, of a story which, originally Celtic, has yet so largely pervaded the British Isles that in some sort it may be said to occupy (or rather, perhaps, to have occupied, in times of more romantic feeling than our own) a position among the English-speaking races, whether from a Teutonic or Celtic stem, similar to that which the Homeric histories occupied among the Greeks.

The story, in its present form, is not, of course, the original tale of Arthur, who, according to the strictest evidence, is a very doubtful figure, but it is compounded of many stories, of which that of the Holy Grail is one, and shows the influence of many stages of human thought—developed from the ancient British patriotism which made Arthur the champion of Celtic freedom against the Teutonic invasion; from a vast amount of Celtic mythology, pre-Christian and pre-Arthurian, going back, indeed, to the earliest period of thought; from the teachings of the early Christian church, bringing its own faith and ideals, yet not entirely subduing the old heathenism, and often content, indeed, if it could put its own interpretation upon pagan symbolism; and, finally, from the chivalry of the middle ages, enlivening the whole with the movement of knight-errantry.

The pagan survivals are the most curious. Thus, in the Quest of the Holy Grail, the properties of the magic stone, the sight of which fed the beholder, are retained in the Grail, or cup, from which Christ drank at the Last Supper. Again, when the hero first sees the sacred vessel he fails to obtain it because he fails to ask the question required—an essentially pagan situation which every reader of fairy tales will remember.

It was during the hundred years between the middle of the twelfth and the middle of the thirteenth centuries, and by the French and German romancers, that the story of Arthur was crystallized, in verse or prose. Walter Mapes, a troubadour, thus narrated it in the Norman court of England; new there, perhaps, but no novelty, it may be imagined, in the hamlets of the countryside, having been told centuries before by British mothers to their Saxon children, to spread until it became a common possession of the whole people.

In 1479 Sir Thomas Malory compiled and translated the story, including the Quest of the Holy Grail, into English, and his book, the *Morte D'Arthur*, issued by the first English printer, William Caxton, still remains one of the monuments of English prose. Since then the story has fascinated many English poets—Spenser, Milton (who long contemplated the Round Table as the subject, instead of the Fall of Man, of the epic poem he had set himself to write), Dryden, and, in this century, notably Tennyson, whose *Idylls of the King* has more than anything else revived interest in the Arthurian legend.

Mr. Abbey's subject, therefore, in view of its origin and history, has

a certain unique appropriateness — whether intended or not — in that <sup>The</sup> <sub>Abbey</sub> <sup>Paintings.</sup> it puts before the people of a city the chief phenomenon of whose future seems likely to be the blending of the Celtic and Anglo-Saxon elements of its population, a series of paintings illustrating a legend in which both races have a common interest, the one by virtue of originating it, the other by incorporating it into the heart of its literature. No other subject that he could have chosen would have had quite this significance.

It is not, however, to English literature that Mr. Abbey has gone for his immediate inspiration, but to the French and German sources of the twelfth and thirteenth centuries. The legend is variously told in these earlier romances, and Mr. Abbey has chosen and rejected in order to produce a more orderly and effective story, but he has preserved throughout the main thread of the theme.

The Holy Grail, first written *San-Greal* — the sacred cup — or *Sangreal* — the true blood — was the cup, according to the apocryphal Gospel of Nicodemus, from which Christ drank at the Last Supper. Pilate gave it to Joseph of Arimathea, who caught in it the blood which flowed afresh when he lowered Christ's body from the cross. The possession of the Grail secured to Joseph an indefinite span of life. In time he gave it to Amfortas, the Fisher King, to be guarded in his castle.

Amfortas sinned and was touched by the spear of Longius — the spear of the soldier who wounded the side of Christ — so that he and all his court were cast into a swoon, living a life in death, nerveless and wasted, even without the power to have pleasure in the sight of the Grail, which, from time to time, was carried before them. Thus they must remain until a maiden knight, pure in body and soul, should release them from the spell and, by achieving the Grail, allow them to die.

The first Table of the Grail was the Table of the Lord's Supper; the second the Table of Amfortas, and the third the Round Table of King Arthur. At the Round Table was the Siege Perilous, the seat in which none but the stainless knight of the Grail might sit without destruction.

Wagner makes this knight Parsifal (Percival), but Mr. Abbey, like Malory and Tennyson, has chosen the British hero, Galahad, the descendant, through his mother, of Joseph of Arimathea.

Galahad was reared in a convent of nuns. In the first picture in Mr. Abbey's series an angel bearing the Grail, flushing a rosy red through the cloth which covers it, appears to the infant Galahad, held up at arm's length by a kneeling nun. Doves fly about the angel and one of them carries a golden censer. By the censer and the Grail Galahad is nourished as if with food. The nun averts her face from the glory of the Grail, but the infant holds up his hands eagerly towards

it. The background of the picture is blue tapestry figured with golden lions and birds.<sup>1</sup>

The second picture shows the interior of a chapel, with Galahad, grown into youth, kneeling before the shrine. He has watched all night, and now Sir Launcelot and Sir Bors are conferring on him the order of knighthood, kneeling to fasten the spurs upon his feet. It is dawn, the candles have burned down in their sockets, and the early light is coming in at the window. Behind Launcelot and Bors the nuns bear burning tapers. The whole interior is studied from an ancient Celtic chapel. On the wall is the endless symbol of eternity, and below is the picture of the crucifixion, with Longius piercing the Saviour with the spear. Other figures are of angels and saints. The chain armor of Bors and Launcelot is from twelfth-century models. Everywhere are the evidences of Mr. Abbey's painstaking care in antiquarian details. Galahad is robed here, as in the following pictures, entirely in red; Tennyson's Galahad is white-armored; but red, says Mr. Van Dyke in his criticism of the paintings, "is the hue of life and love and sacrifice; red is the human color."<sup>2</sup>

After he had been made a knight Galahad went to Gurnemanz, with him to learn, before entering upon the Quest, the ways of the world and the rules which governed knighthood. The third picture brings him at last to the Round Table of King Arthur in Camelot. A figure

<sup>1</sup> According to Malory, Galahad was the son of Sir Launcelot and Elaine, the daughter of King Pelles, a "cousin nigh unto Joseph of Aramathe." When Launcelot first came to King Pelles's castle, "anon there came in a dove at a window, and in her mouth there seemed a little censer of gold. And therewithal there was such a savor as all the spicerie of the world had been there. And forthwithal there was upon the table all manner of meats and drinks that they could think upon. So came in a damosel passing fair and young, and she bore a vessel of gold betwixt her hands; and thereto the king kneeled devoutly, and said his prayers, and so did all that were there. 'O Jesu,' said Sir Launcelot, 'what may this mean?' — 'This is,' said the king, 'the richest thing that any man hath living. And when this goeth about, the Round Table shall be broken; and wit thou well' said the king, 'this is the holy Sangreal that ye have here seen.' — *Morte D'Arthur*, Book XI., Chapter 2.

After the birth of the child, Sir Bors, the nephew of Launcelot, visits King Pelles, and sees the infant Galahad, and learns that he is Launcelot's son. "And so came in a white dove, and she bare a little censer of gold in her mouth, and there was all manner of meats and drinks; and a maiden bare that Sangreal, and she said openly, 'Wit you well, Sir Bors, that this child is Galahad that shall sit in the Siege Perilous, and achieve the Sangreal, and he shall be much better than ever was Sir Launcelot du Lake, this is his own father.' And then they kneeled down and made their devotions, and there was such a savor as all the spicerie in the world had been there. And when the dove took her flight, the maiden vanished with the Sangreal as she came." — Book XI., Chapter 4.

<sup>2</sup> At the vigil of Pentecost, when all the fellowship of the Round Table were come unto Camelot, "a lady came to the court of Arthur and called upon Sir Launcelot to go with her a little distance from the town. She led him into a forest and to "an abbey of nuns," where he met Sir Bors and another knight, and "in the meanwhile that they thus stood talking together, therein came twelve nuns that brought with them Galahad, the which was passing fair and well made, that unnethe in the world men might not find his match: and all those ladies wept. 'Sir,' said they all, 'we bring you here this child the which we have nourished, and we pray you to make him a knight, for of a more worthier man's hand may he not receive the order of knighthood.' Sir Launcelot beheld the young squire and saw him seemly and demure as a dove, with all manner of good features, that he weened of his age never to have seen so fair a man of form. Then said Sir Launcelot, 'Cometh this desire of himself?' He and all they said yea. 'Then shall he,' said Sir Launcelot, 'receive the high order of knighthood as tomorn at the reverence of the high feast.' That night Sir Launcelot had passing good cheer; and on the morn at the hour of prime, at Galahad's desire, he made him knight and said, 'God make him a good man, for of beauty faileth you not as any that liveth.' — *Morte D'Arthur*, Book XIII., Chapter 1. It was not, according to Malory, until after the adventure of the Siege Perilous that Launcelot knew Galahad to be his son.

all in white, with his face concealed in a hood, Joseph of Arimathea, <sup>The Abbey Paintings.</sup> leads him to the Siege Perilous. Arthur, canopied under a splendid baldachin, ornamented with carved Celtic dragons and supported by marble pillars decorated with inlays of colored marble, rises with bowed head from his throne, gravely welcoming the young knight and his companion. The doors and windows have been miraculously closed. Above the table, and extending entirely round the circular hall, is a great ring of angels, with white robes and wings, and visible to none in the room, except it be Joseph and Galahad. One angel has left the circle and lifts the cloth which has covered the Siege Perilous. Before the Siege floats in gold letters, the words, "This is the seat of Galahad." In the group to the left Bors is standing with clasped hands. To the right of the throne is Launcelot, and crouching behind the king are his boy cup-bearer with the wine-horn in his arms, and the jester, Dagonet. All are awed, and everywhere the knights are holding up the crosses of their swords.<sup>1</sup>

The fourth subject is the beginning of the Quest. The scene is again the interior of a church. The archbishop is pronouncing the final benediction upon the knights kneeling in front of him, all bound upon the adventure of the Grail. All are in armor and their spears bear banners emblazoned with their devices. Galahad is in front, his device a red cross; that of Launcelot is a lion, and of Bors a fish. The bishop with his crozier and mitre (the latter copied from the earliest known example) is lifting up his hands in blessing. On either side of the altar kneel the priests. King Arthur, heavy at heart on account of the departure of his knights, kneels on the steps. Behind the grille which closes the arch to the left are Queen Guinevere and the ladies of the court.<sup>2</sup>

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<sup>1</sup>"In the meanwhile came in a good old man, and an ancient, clothed all in white, and there was no knight knew from whence he came. And with him he brought a young knight, both on foot, in red arms, without sword or shield, save a scabbard hanging by his side. And these words he said, 'Peace be with you, fair lords.' Then the old man said unto Arthur, 'Sir, I bring here a young knight the which is of king's lineage and of the kindred of Joseph of Aramathe, whereby the marvels of this court, and of strange realms, shall be fully accomplished.' The king was right glad of his words, and said unto the good man, 'Sir, ye be right welcome, and the young knight with you.' Then the old man made the young man to unarm him, and he was in a coat of red sendel, and bare a mantle upon his shoulder that was furred with ermine, and put that upon him. And the old knight said unto the young knight, 'Sir, follow me.' And anon he led him unto the Siege Perilous, where beside sat Sir Launcelot; and the good man lift up the cloth, and found there letters that said thus, 'This is the siege of Galahad, the haut prince.'—'Sir,' said the old knight, 'wit ye well that place is yours.' And then he set him down surely in that siege. . . . Then all the knights of the Table Round marvelled greatly of Sir Galahad, that he durst sit there in that Siege Perilous, and was so tender of age; and wist not from whence he came but all only by God; and said, 'This is he by whom the Sangreal shall be achieved, for there sat never none but he, but he were mischieved.'"—*Morte D'Arthur*, Book XIII., Chapters 3 and 4.

<sup>2</sup>In Malory Sir Gawaine swears that he will labor a twelvemonth in search of the Sangreal, and most of his fellows make the same vow. "Alas," said King Arthur unto Sir Gawaine, "ye have nigh slain me with the avow and promise that ye have made; for through you ye have bereft me the fairest fellowship and the truest of knighthood that ever were seen together in any realm of the world; for when they depart from hence I am sure they all shall never meet more in this world, for they shall die many in the quest. And so it forthinketh me a little, for I have loved them as well as my life, wherefore it shall grieve me right sore, the departure of this fellowship; for I have had an old custom to have them in my fellowship." And therewith the tears filled in his eyes."—The next

The fifth picture shows the first adventure of Galahad. He has come to the Castle of the Grail and has passed into the hall of Amfortas and his spellbound court. Amfortas, a weak and shrivelled old man, lies upon a high Celtic coffin. Over him is thrown a bear-skin. His crown and sceptre have fallen from his hands, and are lying beside the coffin as they have lain for centuries. Everything suggests age, the architecture being of a type long unused. At the right walks the procession of the Grail—the angel holds the Grail; two soldiers carry the seven-branched candlesticks; Herodias, who jeered at Christ, and is condemned to laugh forever, bears the head of John the Baptist in a charger lifted high above her head; and Longius leans upon his spear. The light of the Grail shines brightly, and Galahad, deep in thought, searches in his mind for the meaning of these things. To achieve the Grail he has only to ask the question, but the simplicity of his mind has been warped, though but in the least degree, by the teaching of Gurnemanz. For a moment he presumes to seek the answer in his own mind, and the opportunity is lost.

Many years after he is to come again, this time to be successful; but with the failure the series of Mr. Abbey's pictures is for the present closed.<sup>1</sup>

In one corner of the Delivery Room is a bulletin board on which

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day the knights of the quest went "to the minister to hear their service. Then after the service was done the king would wit how many had undertaken the quest of the Holy Grail; and to account them he prayed them all. Then found they by tale an hundred and fifty, and all were knights of the Round Table. And then they put on their helms and departed, and recommended them all wholly unto the queen; and there was weeping and great sorrow."—*Morte D'Arthur*, Book XIII., Chapters 7 and 8.

<sup>1</sup> The following note on the books in the Library which are likely to prove most useful to students of Mr. Abbey's pictures has been kindly furnished by the Catalogue Department:—

The following books will be of use in furthering acquaintance with the origin and literature of the Holy Grail legend. Titles of other works of a less popular character are in the Card Catalogue, under the heading Holy Grail. Shelf-numbers are affixed to books indicated below. Mr. Abbey's paintings are described in "The Quest of the Holy Grail" on 4073.10 (plates); while a briefer account, written by Mr. Henry James, has been mounted, and numerous copies of it are placed convenient to the pictures. The story itself is best told in prose in Malory's *Morte d'Arthur*. Thomas Wright's edition (1858) is on 6576.60, and in the third edition on 4609.107; Sommer's reprint (1889-91) of William Caxton's edition is on 4601.111; Sir Edward Strackey's revision of Caxton for modern use (1871), is on 4537.11; and another modernized version (1892) by Charles Morris, on 2579.142. Ernest Rhys's selection for the Camelot series, of a portion of Malory covering the history of King Arthur and the Quest of the Grail (1891), is on 2579.117; the last twelve books of the *Morte d'Arthur* edited also by Rhys are on 4607.110; while by far the most attractive as well as the latest edition of Caxton's version is on 4601.113. Its two volumes contain the designs of Aubrey Beardsley, and an introduction by Rhys. Tennyson's "Idylls of the King," while keeping to the original legend in spirit, make the story more intelligible than do the early versions. Copies are on 4560.2 (with Doré's Illustration), 2569a.100.7-9; 2562.55.56; Tennyson's "Holy Grail" separate is on 6568.23; 6568.24; 2569a.103. A familiar but still useful work is Bulfinch's "Age of Chivalry," in which the story is told with reasonable fulness. [2407.55.] The alliterative poem "Joseph of Arimathie" (circa 1350) was edited for the English text society by Skeat in 1871, and is on 2417.55 and 6555.46. For criticism and investigation as to the origin and signification of the tradition, see Alfred Nutt's "Studies on the Legend of the Holy Grail" (1888), on 4550a.57; also Bergmann's scholarly and brief essay (1870) on 4579a.136; and G. M. Harper's paper in vol. 8 of the Publications of the Modern Language Association, 2950.56.8, and 4602.101. The criticism of Mr. Abbey's pictures by Mr. Henry Van Dyke, contained in Harper's Weekly for April 20, 1895, may also be consulted with profit. A large part of the above noted works have been placed together in the Bates Hall Reference Library for the convenience of the public.

are pasted the titles of new publications received. The more popular of these are displayed in an oak case; and in two cabinets like those in Bates Hall is a card catalogue of the fiction, the more popular history and biography, etc., contained in the Library.

The Delivery Room is the most used of any room in the building. During 1894 a million and a half volumes were issued to readers, either for home or hall use. All residents of Boston over twelve years old may obtain cards entitling them to draw books, no more than two, however, being allowed at the same time on a single card, although an exception to this rule is often made in the case of sets containing several volumes. Books may be retained a fortnight, except the latest fiction, which must be returned in a week. Non-residents, unless students engaged in special researches, are not permitted to take books from the building, but may draw out for hall use as many as they choose. The normal time required to obtain a book is about seven minutes.

The alcove of the Delivery Room is the busiest spot in the Library. The most noticeable feature is the row of pneumatic tubes to the left, through which the application slips are sent to all parts of the bookstack. The stack itself comes close up to the alcove. It is in six low stories, and is lighted on both sides, on one from the Interior Court, and on the other from Blagden street, and reaches back to the rear wall, where it turns the corner and extends half way down the west side of the building, terminating at the wall separating it from the rooms in which the bound volumes of newspapers are stored. It is capable of accommodating well over a million volumes, which, added to those that can be shelved on the Special Library Floor, in Bates Hall, the Periodical Room, etc., would make the Library's total capacity a million and a half volumes. There are now, in round numbers, a half million, and the average annual increase is about twenty-five thousand.

In the old building of the Public Library books were brought from the stack by messengers, but in a stack like the present, extending back for so great a distance, it was manifestly necessary to devise some other method if books called for were to be distributed to readers without excessive delay. It was finally decided to install a book-railway, over which carriages propelled by cables operated by an electric motor might be run to the Delivery Alcove from all portions of the stack. The idea was suggested by the cash delivery systems now in use in most of the larger retail stores. The result has been completely successful. Each story of the stack is equipped with an eight-inch track running its entire length. Each track has three stations, placed at convenient intervals; and each station has its own carriage — a low wire basket capable of containing all but the largest books. Two girls are employed as "runners" on each floor to carry the books

called for to the basket. When the basket is loaded it is pushed from the station to the main track, where it grips the cable and is carried towards the Delivery Alcove at the rate of five hundred feet a minute.

Since the stack is in six stories, only one of which is on the level of the receiving window of the Delivery Alcove, a narrow well has been built between the alcove and the stack, in which are five miniature elevators, or one for each of the stack stories above or below the level of the window. When the basket approaches the well it automatically slips the cable, and, its speed having been gradually slackened, it slides upon the elevator. If the elevator is "busy," the car is held until its turn arrives. If it is not busy the shock releases a pin, and the motor below hoists or lowers it, as the case may be, to the window. Stopping here the carriage is tipped out and rolls into the alcove. Returning, the process is almost exactly reversed. As the car comes back to its station, it is again released from the cable, and slides easily into place.

The Librarian's Room opens from the Delivery Room, to the left of the opening of the alcove. It is a handsome room looking out upon Blagden street, and is finished in white marble and plaster, with a *terrazzo* floor. It is situated at the very centre of the Library's activity, the public part of the building on one side, the books on the other, and the administrative offices in the mezzanine story beneath. The present librarian is Mr. Herbert Putnam, formerly librarian of the Minneapolis Public Library. The duty of the librarian is to administer the Library, including its twenty-two branches and delivery stations scattered in every part of the city, in accordance with the broad lines of policy laid down by the trustees.<sup>1</sup> Under him, in the central library alone, are a hundred and forty employés.

Off the Librarian's Room is a small room in which is stored the valuable collection of autographs recently presented to the Library by Judge Mellen Chamberlain, a former librarian. It is especially rich in American autographs, and altogether is one of the most valuable and comprehensive in the country.

Another door leads to the Blagden-street staircase, off which, also, in the mezzanine story above, is the Trustees' Room, lighted from the south, or Blagden-street side. The woodwork — including, that is, the ceiling, doors, and wainscoting — is in very beautiful panels of cream-color and gold, the centre of each being ornamented with a carved or painted head or figure. It was originally part of the interior furnishing of a Paris *hôtel* of the time of the First Empire. From the centre of the ceiling depends a richly gilt chandelier. The walls are hung

<sup>1</sup>The branches contain about one hundred and fifty thousand volumes, mostly books of a popular character. The delivery stations are connected with the central library by a daily delivery service, by means of which persons living in the outlying portions of the city may obtain books from the latter without being obliged to come in town.



THE TRUSTEES' ROOM.

with green velours, and at the east end of the room is a fireplace of gray limestone, exquisitely carved with arabesques. A slender beaded ornament along the frieze is "undercut," although no thicker than a pencil lead, so that a string may be tied round it. The mantel is an original of the French Renaissance, and may be taken, indeed, as the prototype of the various mantels designed in the Renaissance style in the other parts of the building. Over the mantel hangs a portrait of Joshua Bates, and on either side are original portraits of Benjamin Franklin, one by Greuze and the other by Duplessis.

The trustees hold about \$200,000 in trust, most of the income of which is applied to the purchase of books. They present annually to the city government an estimate of the amount required to maintain the Library during the coming year, but they have the widest discretion in expending the appropriation which is voted. In 1894 the total expense of carrying on the Library, including its branches, was \$175,000. This was in the old building; in the new building it is thought that at least \$40,000 more a year will be needed.

Turning to the left, after ascending the Grand Staircase, one passes into the Children's Room through a lobby — the Venetian Lobby it may be called, from the character of the paintings which decorate it — corresponding to the Pompeian Lobby at the other end of the corridor.

The decorations of this lobby are by Mr. Joseph Lindon Smith, a young Boston painter. The trustees were able to give Mr. Smith his commission through the liberality of Mr. Arthur Astor Carey, a citizen of Boston, who furnished the amount of money required.

The decorative scheme includes all three portions of the lobby — the domed central portion, the window recess, and the landing of the staircase leading to Sargent Hall. The subject chosen is Venice, at the height of her greatest artistic, martial, and commercial glory, her past still untarnished by any hint of her coming decline. The subject was suggested by the block of stone over the door, on which is carved the Lion of St. Mark (the patron saint of Venice), supporting an open book, inscribed with the motto of the city, *Pax Tibi, Marce, Evangelista Meus*.

This block is one of three which were obtained in Venice, and built into the walls of the Library. They are of the sixteenth century, — but beyond the fact that they are Venetian it is not known where they were originally used. One occupies a corresponding position over the doorway of the Delivery Room, and the other may be found in the wall over against the stairway to Sargent Hall.

Mr. Smith has painted two nude boys to be the "supporters" of this old carving, very aptly suggesting the boy supporters of the Library seal over the main entrance. The complexion of one of these boys is dark, and of the other fair, to typify the geographical position

of Venice — to the north the fair-haired Teutons, and to the south the darker Latin races. Near the foot of the right-hand figure is a pigeon, a reminiscence of the hundreds which frequent the Piazza of St. Mark's.

Both boys are holding up tightly woven ropes of foliage, fruit, and flowers, painted in rich, glowing colors, which trail down on either side of the door. They are like the borders with which Andrea della Robbia, a Florentine artist of the fifteenth century, surrounded his enamelled terra-cotta groups. Mr. Smith has used them to typify the festal life of Venice, a city which, for all its wars, was never besieged during the time of its prosperity.

It is in the lunette over the window giving out upon the court, however, that Mr. Smith has chosen to put his chief design. Here Venice, a half nude young woman, a doge's cap lying on the ground by her side, gives (or receives from) the Adriatic — personified as a young man, and with a trident lying at his feet — the ring of marriage, typical of that ancient custom of the city, the annual espousal of the sea by the doge, performed by dropping a ring into the Adriatic. On the left, blessing the union, kneels St. Theodore, the first patron saint of the Venetians, clad in a suit of mediæval armor. Behind him lies the crocodile which he is reputed in the legends to have slain. In the background is a screen, in the familiar Venetian Gothic style of architecture.

The bright colors of this lunette are followed out on the other walls of the recess. The ceiling is gilded, and gold is also employed on the walls. The Della Robbia flower ropes again occur. Sea-green and sky-blue are much used, as well to relieve the dull tones of the Ohio limestone with which the recess is ramed as to suggest the wide empire of Venice over the islands of the East — her horizon a meeting of sea and sky. In the niches this idea of her sea power is accentuated by sea-shells and mermaids.

In the niches, also, is inscribed in gilt letters of a mediæval pattern a selection of the names of Venice's most celebrated sons — in that to the left the doges, and to the right the painters. The doges are: Orseolo, Michieli (both Vitali and Domenico), Falieri, Ziani, Dandolo, Morosini, Guadenico, Foscari, Barbarico. The painters are: Vivarini, Cima, Carpaccio, Mantegna, Bellini (Gentile and Giovanni), Giorgione, Lotto, Tiziano (Titian), Bonifacio, Veronese, Tintoretto.

The sky-and-sea dominion of Venice is again recalled in the colors of the dome of the central portion of the lobby, round which is



THE LION OF ST. MARK.

stretched, as a frieze, a line of galleys, the ships with which she fought her naval battles. In the pendentives are Renaissance shields, bearing the names of eleven cities of northern Italy which at one time or another were subjugated by Venice, viz.: Belluno, Brescia, Como, Padua, Vicenza, Treviso, Verona, Ravenna, Bergamo, Udine, and Aquileia.

The dome of the staircase is gilded, with a peacock in the centre, typifying immortality. Peacock feathers also furnish the background for the design of the pendentives—an ancient Byzantine device composed of the Greek letters Alpha and Omega, and the Greek monogram Chi Rho. The frieze of the dome is a chain of "Byzantine insertions," as the ornamental plaques sometimes found in the walls of Venetian buildings are called. The designs in these insertions as used by Mr. Smith are three in number—of two birds, of two lions, and of an eagle carrying off a rabbit.

The names inscribed in this dome are those of the Eastern possessions of Venice, which influenced so much the thought and art of the conqueror. The list is as follows: Jerusalem, Tyre, Alexandria, Cairo, Constantinople, Sapienza, Andros, Lepanto, Cyprus, Zante, the Morea, Corfu, Naxos, Cefalonia, Caxos, Tripoli, Gallipoli, Tevos, Modon, Negropont, Carpathos, Cerigo, Stampalia, Candia, Scyros.

The proportions of the Children's Room leading from the Venetian Lobby are the same as those of the Delivery Room. It is finished, however, very plain, and with almost no attempt at decoration, beyond the simple mantel of red Verona in the east wall. The floor is *terrazzo*, and the ceiling and walls above the skirting of pink Knoxville are plaster. The windows look out upon Blagden street and the Interior Court. An iron gallery runs along three sides, reached by a winding iron staircase, and the walls are lined from top to bottom with book-shelves.

In spite of its plainness of finish, however, the Children's Room is one of the most interesting in the Library. As its name shows, it is a room for the children. About thirteen hundred volumes are shelved along the walls, all within easy reach, which they may look over and choose at their pleasure without having to ask the permission of any attendant. The books are mainly, of course, the better class of "juveniles"—boys' and girls' fiction and books of travel and adventure written for the young. Besides these, however, there are many volumes of a more mature character, especially illustrated books, devoted to the popular sciences, biography, history, or travel. Large tables are provided at which the children may sit and read by themselves; or if they choose, and are old enough to have cards of their own, they may take home the books they want by charging them with the attendant, whose sole duty it is to look after their convenience. Cards are not issued to children under twelve, but any boy

or girl, no matter how much younger, is welcome to take any of the <sup>The Children's Room.</sup> books from the shelves for use in the room.

Near the window of the Children's Room is the desk where applicants for cards are required to register their names, and where, also, the publications of the Library, the Bulletins and the various catalogues, may be bought.

In this room, also, are exhibited a number of the more interesting books and autographs belonging to the Library. On the wall hang four framed documents of almost unique interest — the Declaration of Independence, the Constitution of the United States, the Articles of Confederation, and the Address to the King, all, of course, reprints of the originals, but followed by the genuine autographs of the men who signed them, cut from letters and documents. Near by, moreover, hangs one of the thirteen official broadsides of the Declaration issued immediately after its adoption to each of the thirteen original States, authenticated by the signature of the president of the Congress, John Hancock, and attested by the secretary, Charles Thompson. With the exception of the last these documents are a part of the Mellen Chamberlain collection of autographs.

In a small case in front of the fireplace are shown a number of old and curious books relating, for the most part, to early American history. Here are the "Columbus Letter," in Latin, 1493, the book in which the discovery of America was first announced, and for which the Library paid \$2,900; the first book relating to the colony at Jamestown; the first book relating to New England; the first printed account of Massachusetts; the "Bay Psalm Book," 1640, printed at Cambridge in 1640 by Stephen Daye, the first book printed within the present limits of the United States; the first edition of the Bible as translated into the Indian language by John Eliot, the Apostle to the Indians, Cambridge, 1663 (the Library has also the second edition); and the first book printed in Boston. Among the other books here displayed are a number of curious volumes bearing upon the persecution of the Quakers and the witchcraft delusion.

Besides books and manuscripts the Library also owns a number of interesting relics which have not yet been put on exhibition. The most interesting is the gold medal given by Congress to Washington for his successful termination of the siege of Boston, the only medal which Congress ever voted him.

The public rooms beyond the Children's Room — up the length of the Dartmouth-street façade, that is — are the Patent Room and the <sup>The Patent Room.</sup> Newspaper Reading Room. The Patent Room leads immediately from the Children's Room, and like it, is finished with severe plainness, although Mr. John Elliott, a Boston painter, is now at work in Rome on a decoration for the ceiling. It is to be a female figure guiding twenty horses representing the last twenty centuries, and the

The Patent Room. whole symbolizing the progress and triumphs of science during the Christian era.

The Patent Room is surrounded by a broad gallery, comfortably equipped with tables and chairs, from which, on the west side, a smaller room, with the same floor level as the gallery, opens immediately over the landing of the staircase leading from the Boylston-street entrance. The collection of patent publications shelved in the Patent Room is the best in this country outside of Washington. The publications of the patent offices of the United States, Great Britain, France, Germany, Belgium, Canada, and Queensland and Victoria in Australia, are regularly received. The files of the English patents go back to 1617, and of the United States to 1840, though of the complete specifications, only to 1869. The use of the collection is about forty thousand volumes a year.

The  
Newspaper  
Reading  
Room.

The Patent Room, as has already been said, is reached also from the staircase of the Boylston-street entrance. On the other side of the landing of this staircase is the Newspaper Reading Room, a large room plainly finished, with a slightly arched ceiling of terra-cotta tiles painted white. The room was at first intended as a lecture hall, to be used in more or less close connection with the work of the Library, but this plan was dropped when Mr. William C. Todd, a citizen of New Hampshire, offered to give the Library during his lifetime \$2,000 a year for the purchase of current newspapers, and to leave in his will a sum of money which would annually yield that amount in interest.

Through Mr. Todd's generosity the Library is able to take regularly more than two hundred newspapers. All the Boston papers are received and a representative selection of over a hundred from other parts of the United States. Between eighty and ninety foreign papers are also taken, coming from the principal centres of the civilized world. The papers are conveniently displayed, in the latest issues received, on oak racks and tables, and may be freely consulted by visitors. The collection is, indeed, of even greater benefit to the stranger in the city than to the resident of Boston, in that he can find here, and in most instances nowhere else in town, not, perhaps, his "home paper," but at any rate one published in the nearest important city.

The  
Printing  
Office.

Below the Newspaper Reading Room, and reached from the Boylston-street entrance, is the Printing Office, a small room opening into the Bindery beyond. The Library has done the simpler sorts of its printing for many years, the cards of the card catalogue, for example, and the ordinary finding lists for popular use, though it has gone outside for its more elaborate bibliographies and special catalogues. Recently it has purchased a Mergenthaler type-setting machine, or "linotype," by means of which it is hoped to keep the various finding lists more easily up to date — a peculiarity of the machine being that

it sets not by letters but by lines, which are not only easily preserved, but can be added to and rearranged at will, so that an absolutely complete finding list can be printed whenever needed without any delay.

The Bindery, where the Library's binding is done, is a large room, <sup>The Bindery.</sup> extending to the rear wall of the building, lofty, and amply lighted from the Interior Court and Boylston street. The amount of work done here each year is surprisingly large. In 1894 nearly fourteen thousand volumes were bound, a large part of them being made up of transactions, etc., received in parts, and of accumulated periodicals to be transferred from the Periodical Room to the shelves. Each year, also, many books on the shelves require renovation. The paper-covered continental publications are bound abroad. Of late the use of leather has been abandoned for cotton duck and Irish linen, which are thought to be more durable as well as more cleanly and economical. Besides binding proper, much work is done in backing with linen the maps and illustrations of large and valuable books, and in "inlaying" manuscripts in leaves of a uniform size, in order that they may be bound and shelved as volumes — a work requiring great delicacy and skill.

The third floor of the Public Library is devoted to the valuable collections of books on special subjects which have done so much to make Boston a Mecca of American scholarship. The rooms and corridors in which they are shelved are approached through a long, high gallery, popularly called "Sargent Hall," after the painter who has undertaken to decorate its walls. It is reached from the Venetian Lobby by a straight flight of stairs, open to the hall above, leading between the wall of Bates Hall and of the Staircase Corridor. The walls are of Amherst sandstone, and the treads of Yorkshire sandstone, which is slightly darker than the Amherst. A railing of Alps green marble is attached to either wall. Half-way up a doorway leads from a shallow landing to the balcony of Bates Hall. Looking down from this balcony one appreciates, better than from below, even, the great size of the room. When the hall is lighted in the evening the effect from here is remarkably beautiful.

Roughly speaking, Sargent Hall is built in about the same proportions of length, breadth, and height as Bates Hall, though much smaller. It is eighty-four feet long, twenty-three wide, and twenty-six high. It is wainscoted in Amherst stone, the balustrade of the staircase being of the same material, and the floor is Yorkshire. The ceiling is vaulted, resting upon simple piers which divide the walls into broad panels. There are no windows, the light being admitted through large skylights. In the middle of the west wall low steps lead to the door of the Music Library. Other doors, at either end of the hall, lead to the rest of the special libraries.

Above the wainscoting the walls are finished in white plaster, except at the north end, where the lunette, the adjoining section of the ceiling, and the frieze are decorated with paintings by Mr. John S. Sargent. In 1890, or about the time Mr. Abbey received his commission for the Delivery Room, the trustees invited Mr. Sargent to decorate both ends of the gallery, agreeing to pay him \$15,000. A section of the decoration now in place was shown in London, in the latter part of 1894, at the exhibition of the Royal Academy — of which Mr. Sargent, though an American, is an associate member, elected for the brilliancy of his work in portraiture — and was received by the critics with extraordinary enthusiasm. In the following spring the completed decoration was put in place in the Library. So great was the admiration it excited that \$15,000 more was immediately raised by popular subscription to enable Mr. Sargent to unite his work for the ends in a scheme of decoration which should comprehend the entire gallery.

The portion now in place is so various, so significant, and so vast in its scope, that it is difficult to find an adequate label. Mr. Sargent has described his complete scheme as representing “the triumph of religion — a mural decoration illustrating certain stages of Jewish and Christian history.” The subject of the present portion is, briefly, the confused struggle in the Jewish nation between Monotheism and Polytheism. On the panels of the east wall — over the staircase, that is — the subject will be Christ preaching to the nations of the earth. At the south, and occupying the same position that the present decoration occupies at the north end, will be depicted the main features of the symbolism which was crystallized from that preaching during the early centuries of the Christian church. The components of the theme, therefore, are Confusion, Unity, and Conventionality — or, perhaps better, Confusion, Unity, and Variety.

The first part, the portion now in place, consists, as has been said, of a lunette, a frieze, and a section of the ceiling. On the rib between the lunette and the arch Mr. Sargent has inscribed, in dark-blue letters upon a gilt ground, the text of his subject; condensed from verses 21–45 of the 106th Psalm.

(21) They forgat God their saviour, which had done great things in Egypt ;  
(36) And they served . . . idols : which were a snare unto them. (37) Yea, they sacrificed their sons and their daughters unto devils, (38) And shed innocent blood, even the blood of their sons and of their daughters, . . . unto the idols of Canaan : . . . (40) Therefore was the wrath of the Lord kindled against his people, . . . (41) And he gave them into the hand of the heathen ; and they that hated them ruled over them. (42) Their enemies also oppressed them, and they were brought into subjection under their hand. (44) Nevertheless he regarded their affliction, when he heard their cry : (45) And he remembered for them his covenant.

In the ceiling are depicted the gods of man's fears and vain and

sinful imaginings — the gods of polytheism and idolatry, for whom the Jews forsook Jehovah. But mingled with them are the symbols of the <sup>The Sargent Paintings.</sup> beneficent influences of nature which these gods represented in the imagination of their worshippers, and which humanized even the vilest forms of idolatry. And in the goddess Neith, the All Mother, whose form underlies the whole, Mr. Sargent has typified the eternal forces, which, with their vague suggestions, first aroused the religious instinct in the mind of man.

In the frieze are the Hebrew prophets, scorning the idols of polytheism and looking only to the one and unseen God for their inspiration and law. In the lunette, the Jews, fallen from the true faith and bowed in subjection beneath the Egyptian and the Assyrian, once more beseech the mercy of Jehovah, whose arms are extended from heaven to overturn the power of the heathen. The lunette, therefore, the most conspicuous portion of the decoration, combines in conflict the elements of the frieze and the ceiling, and illustrates the victory of Monotheism over Polytheism.

The Jews, twelve in number, for the Twelve Tribes of Israel, are huddled in a naked and despairing group in the foreground of the picture, crouching in captivity before the sword and the scourge of their oppressors. Only their central figure rises free to implore the succor of the Lord; but behind the golden yoke which presses them down the hands of still others are raised in supplication. They have worshipped the idols of the heathen, but behind them may be seen the fires which they have again kindled upon the altar of Jehovah.

To the left is Pharaoh, exquisite, effeminate, but deadly cruel. In his right hand he lifts the scourge; with his left he grasps the hair of the captive. On the right is the Assyrian king, duller, but with limbs channelled and knotted to denote his enormous muscular development. He presses down the yoke with one hand and with the other he draws back his sword for a blow of the fullest strength. Crowded behind the kings are figures symbolical of their religion.

But Jehovah has heard His people's cry. His cherubim fly before Him; their wings, a glowing crimson, conceal His countenance, but His arms, vast and indistinct, issue from the clouds which veil His throne to restrain the violence of the kings. The slender arm of Pharaoh He represses with a touch, but the rude strength of the Assyrian He holds in a grasp of tremendous power.

In the figures of Pharaoh and the Assyrian king and the monstrous gods of their worship Mr. Sargent has carefully followed the conventions of Egyptian and Assyrian art. In both countries the monarch was represented as a being of extraordinary stature, in order to suggest more vividly his magnificence and power. In the lunette, therefore, the kings rise almost to the height of the decoration. The Assyrian king is clad in a heavy robe falling in stiff folds. His beard and hair

THE SARGENT PAINTINGS — THE LUNETTE.



are coarsely luxuriant, and are arranged in formal ringlets. The ex-<sup>The</sup> Sargent  
aggeration of bodily strength is invariable in the Assyrian bas-reliefs. Paintings.

Behind him is a heap of slain — typifying the victims of former conquests — over which the Assyrian lion, heavy muscled like the king, is advancing. On one corpse two ravens have alighted to feed. Behind is an Assyrian god, with the body of a man and the head of a vulture. He has broad golden wings, and carries a bow and arrows.

Following the Egyptian convention, the head and legs of Pharaoh are in profile, while his body and arms are turned square. On his head is the crown betokening power over Upper and Lower Egypt. He wears the apron, and a corselet of gold is clasped about his body. He holds in his hand the hair not of a single captive but of many, in accordance with the convention which thus suggested the comprehensive and immediate authority of the monarch. Behind Pharaoh is a second heap of slain, on which are perched two white vultures, corresponding to the Assyrian ravens. The Sphinx treads upon the dead bodies — not the female Sphinx of Greece, but the male Sphinx of Egypt, with the head of a man and the body of a lion. Behind the Sphinx is the goddess Pasht, with the body of a woman and the head of a lioness. She is wrapped in black and gold feathers, and magnificent black and gold wings — copied from Egyptian paintings — stretch from her shoulders like arms. Near her is a large fan, the design of which is taken from the lotus.

The conventional treatment of the greater part of the lunette is relieved by the comparatively realistic figures of the captive Jews. In the ceiling there is no such relief. It is a world of idolatry, untouched by any natural passion. The goddess Neith is represented as the source and background of the whole. She was mother of the universe and of all things in it, and no man might fathom the mystery of her being. Her image in her temple at Sais, in Lower Egypt, was veiled, and upon it was the inscription, "I am all that was, that is, and that is to be, and my veil has been lifted by no man."

Her position in the decoration was suggested to Mr. Sargent by two Egyptian temple ceilings. In both, the goddess borders on three sides a central astronomical design, all portions of which proceed from her. Her body is on one side; her legs and arms extend from either corner along the other two. In Mr. Sargent's decoration the dark form of Neith completely spans the arch, her hands touching one cornice and her feet resting upon the other. Her body is the firmament, and the stars are seen shining upon her breast. An Egyptian zodiac, separated into compartments by female figures, is her collar. Across this zodiac an archer, the protagonist of warmth and summer, is fighting for his life with a huge serpent coiled about the neck of the goddess, and representing the forces of cold and winter.

The story is a development of the primæval myth of the eternal



THE SARGENT PAINTINGS — THE LEFT CEILING.



THE SARGENT PAINTINGS — THE RIGHT CEILING.

conflict between the sun and the dragon, in which the sun is conquered during the winter months, but conquers during the summer. In the Phœnician mythology, Thammuz (the sun), a beautiful youth beloved by the goddess Astarte (typifying the productive forces of nature), was slain on Mt. Lebanon by a boar (the dragon), but by the intercession of Astarte he was allowed to spend a portion of each year on earth. Annually the river Adonis, which rises in Mt. Lebanon, ran red with his blood, the signal for a period of lamentation for his death, which was changed to rejoicing when he revived and the river again flowed clear. From this story the familiar myth of Venus and Adonis was developed.

In Mr. Sargent's decoration, Thammuz — or, better, Adonis, for the figure is thoroughly Greek in spirit — clad in a red cloak and half involved in the coils of the serpent, still shoots his arrows right into the mouth of the monster, and drives it back far enough to uncover the signs of the six warm months. But on the other side of the zodiac the archer is overwhelmed and lies lifeless in the serpent's folds, together with his lover Astarte, until spring shall return.<sup>1</sup>

The head-dress of Neith is the Egyptian emblem of immortality, a little globe with broad black and gold wings. Above her is the full moon, and the sun flames in the lower part of the zodiac. Both are her offspring. In the left-hand portion of the ceiling is Moloch, the god of the sun and the male or generative principle in nature, seated upon a throne.<sup>2</sup> His figure is the most horrible of any in the

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<sup>1</sup> Next to the Bible, Milton's enumeration of the rebel angels in *Paradise Lost* is the best commentary on Mr. Sargent's paintings. For example:

"Thammuz came next behind,  
Whose annual wound in Lebanon allured  
The Syrian damsels to lament his fate  
In amorous ditties all a summer's day,  
While smooth Adonis from his native rock  
Ran purple to the sea, supposed with blood  
Of Thammuz yearly wounded: the love tale  
Infected Zion's daughters with like heat,  
Whose wanton passions in the sacred porch  
Ezekiel saw, when, by the vision led,  
His eye surveyed the dark idolatries  
Of alienated Judah."

*Book I., lines 446-457.*

<sup>2</sup> "Moloch, horrid king, besmeared with blood  
Of human sacrifice, and parents' tears;  
Though, for the noise of drums and timbrels loud,  
Their children's cries unheard that passed through fire  
To his grim idol. Him the Ammonite  
Worshipped in Rabba and the watery plain,  
In Argob and in Basan, to the stream  
Of utmost Arnon. Nor content with such  
Audacious neighborhood, the wisest heart  
Of Solomon he led by fraud to build  
His temple right against the temple of God  
On that opprobrious hill, and made his grove  
The pleasant valley of Hinnom, 'Tophet thence  
And black Gehenna called, the type of Hell."

*Paradise Lost, Book I., lines 392-405.*

whole decoration, gloomy, beast-like, and cruel. He is four-armed, The Sargent Paintings. and his head is that of a bull, with the sun immediately above it. In the hot countries where he was worshipped, the sun, the giver of prosperity, is also the destroyer, bringing the harvest, but as often parching the land with drought. It is this latter aspect of the sun which Moloch represents. In two of his hands he is crushing human victims, offered upon his altar to appease his wrath. In another hand he holds a dagger, and in the fourth the Assyrian disk. Five golden lions — of the same type as the lion in the lunette — rage about his knees, typifying the fiery rays of the sun. But the kindly action of the solar warmth is suggested together with the symbols of a blind, destroying power. From the sun's disk above the head of Moloch radiate long, golden beams, which pierce the blackness beneath in every direction. Each terminates in a golden hand holding a seed between thumb and finger — an Egyptian symbol of the life-giving power of the sun's rays.

Below Moloch is the Egyptian trinity — three dusky figures copied from the Egyptian sculptures — Isis, Osiris, and Horus, the father, mother, and son. All three were more or less immediately connected with the worship of the sun. At their feet is a mummy, over which a hawk, the emblem of the soul, is brooding, and immediately above the cornice is the same winged globe that crowns the head of Neith.

Moloch represented, as has been said, the sun and the male principle. Astarte — the Ashtoreth of the Bible — was the goddess of the moon and the female or productive principle, and her figure occupies a position in the right hand portion of the ceiling in antithesis to that of Moloch on the left. In painting this figure — perhaps the most remarkable in the entire decoration, and the work, we are told, of a single day — Mr. Sargent had recourse to an archaic, polychromatic statue recently discovered in Athens. For the expression of the goddess, however, her whole character and nature, he was indebted to the descriptions of the moon goddess contained in Flaubert's Carthaginian novel, *Salammbo*.

The worship of Astarte was degraded by the Phœnicians into a lascivious and wanton rite. She is depicted, therefore, not as the kindly and abundant mother of fruits and grains, like Ceres, but as the goddess of sensuality — beautiful, alluring, and heartless. She stands upon the crescent, and a cobra is coiled at her feet. Around her is a floating blue veil. The hem of her robe is richly embroidered with gold, the ornament including figures of the sun and moon, and lions, fishes, birds, and other emblems connected with her worship. On either side of her are the columns used in her temples. Behind her is the tree of life, only the pine-cones which terminate its branches, however, being visible. Through her veil may be seen, on either side of her form, a group of three priestesses, shaking the sistrum, or rattle,

and swaying to the measure of a wanton and luxurious dance. At her feet are her victims, whom her lusts have lured to their ruin, a vulture tearing at the flesh of one and a chimæra devouring the other.<sup>1</sup>

It has already been said that the Frieze of the Prophets illustrates the monotheistic and spiritual principles of the Jewish religion, and as such is an element of the conflict depicted in the lunette — a statement which is especially true, it will be observed, of the three aggressive figures in the centre, Moses, Elijah, and Joshua. But the frieze is also something more than this. It has been finely compared to a Greek chorus, "interpreting and supporting the movement of a great drama," and it also performs the function of connecting the portion of the decoration now in place with what is to come. In the right-hand panel the three extreme figures are exulting, in strong antithesis to the three prophets on the opposite wall, in the sure hope of a Messiah who shall relieve Israel of her woes, and are pointing in the direction of the panels which, in a few years, Mr. Sargent is to decorate with a painting of Christ preaching to the nations of the world.

The central figure of the frieze is Moses, supporting the Tables of the Law, inscribed in Hebrew characters. Moses is considered as the ideal and almost superhuman exponent of the divine will, and is therefore treated with great conventionality. His priestly garment arranged in formal folds, contrasting with the loose robes of the other prophets, and, above all, the golden wings of the Spirit which enfold him, are all intended to symbolize the authority of the spokesman of Jehovah. On the right is Joshua sheathing his sword, on the left is Elijah — the three forming a group by themselves.

The names of the prophets are inscribed over the frieze. They are, beginning at the left and omitting the central three, Zephaniah, Joel, Obadiah, Hosea, Amos, Nahum, Ezekiel, Daniel, Jeremiah, Jonah, Isaiah, Habakkuk, Micah, Haggai, Malachi, and Zachariah. Those to the left of Elijah are the prophets of despair, relieved by one prophet of hope, Hosea (Mr. Sargent's favorite figure, it is said), while among the prophets of hope beyond Joshua there is a prophet of despair, Micah. Daniel bears a scroll inscribed in Hebrew with the words, from Daniel xii. 3: "And they that be wise shall shine." Jonah bears a scroll inscribed with the word "Jehovah."

As will probably have been noticed, many parts of the decoration

<sup>1</sup> "With these in troop  
Came Ashtoreth, whom the Phœnicians  
Called Astarte, queen of heaven, with crescent horns;  
To whose bright image nightly by the moon  
Sidonian virgins paid their vows and songs;  
In Sion also not unsung, where stood  
Her temple on the offensive mountain, built  
By that uxorious king whose heart, though large  
Beguiled by fair idolatresses, fell  
To idols foul."

*Paradise Lost, Book I., lines 337-446.*



Zeppelin

Is. (Held) Russ.



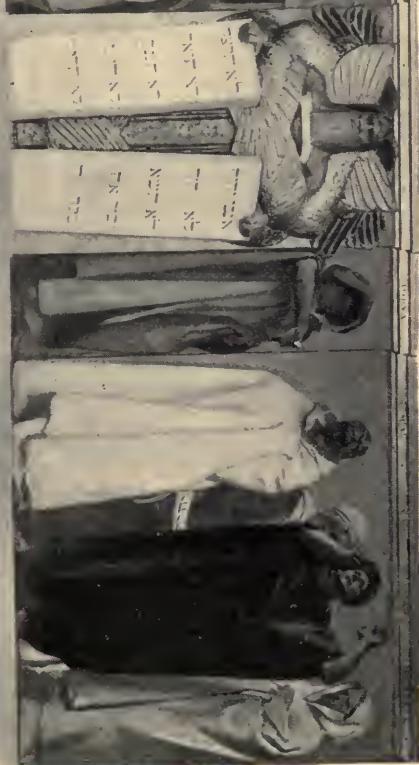
7

Minerva  
Hercules  
Mache, Zelma



2

Ames, Dulcine, Franklin, Daniel, Charles, Mrs. John, Mr. French, Mrs. Hale.



3

are modelled in relief, including the entire figure of Moses, the lions of Moloch, the sun's rays, the serpent around the neck of Neith, the zodiac, and the black and gold Egyptian wings. In this free use of relief Mr. Sargent has made a distinct departure from the traditions of mural painting.

Mr. Sargent's contract calls for the completion of the decoration for the other end of the hall in December, 1897. It will probably be a year or more thereafter before the panels of the east wall can be covered. After that nothing remains to do but to color the other portions of the walls and ceiling in such a manner as to bring the whole into one harmonious scheme.

The corridors and rooms of the Special Library Floor are lighted from the Interior Court through the windows of the arcade previously described. The light thus furnished is exceedingly good, perhaps the best to be had anywhere in the building—a great advantage in rooms devoted, like these, to minute and laborious study. The collections shelved on this floor are primarily for reference. Each has a certain distinctive character, and most are devoted almost exclusively to some one department of literature, art, or science. The plan of separate special libraries originated in a desire to show respect to the former owners of the collections which one by one came into the possession of the Library. The plan proved useful, and in the new building has been developed into a system, including several departments which had previously been shelved in the stack. It is, of course, a benefit to the special student, and of advantage to the Library in that it offers to the owner of a valuable library the opportunity to place his books where they will be kept by themselves as a permanent memorial to his generosity.

The Music Library is one of the most attractive rooms in the building. The ceiling is low and is arranged in beautiful arches. At the south end is a tall mantel of white Sienna marble, veined with the same richness as the yellow variety used in the Grand Staircase. The frieze is sculptured with lions and bulls in low relief. The room is entirely finished in white plaster, which will probably some time be covered with a decoration. It was at first proposed, indeed, to make the room a memorial to the late H. H. Richardson, the architect of Trinity Church, shelving in it all the architectural books in the Library, and inviting the architects of Boston to subscribe for an appropriate decoration; but this plan was finally abandoned.

The room now contains the valuable musical books presented to the Library in 1894, by Mr. Allen A. Brown, a citizen of Boston. The collection numbers more than sixty-five hundred, or, if books bound together are counted separately, more than fifteen thousand volumes. Most of them are handsomely bound in leather of various colors, and in themselves are an admirable decoration of the pure white walls.

The collection is the most complete musical library in the country, rich in rare scores, and containing a great amount of historical and biographical material. Mr. Brown has expressed his intention of still further adding to it, so that every year it will become more and more valuable to students.

From both ends of Sargent Hall open large and admirably proportioned rooms, from either of which one may pass round to the other through long corridors. Both rooms are domed, and finished, like the piers, walls, and vaulted ceiling of the corridors, in plain white plaster, the whole floor thus offering a really magnificent opportunity for mural decoration, to which Sargent Hall itself would furnish the unequalled prelude. Book-cases filled with books line the walls of each, the upper tiers being reached

The Special  
Library  
Floor.



STATUE OF SIR HARRY VANE — IN THE BARTON LIBRARY.

from an iron gallery. The tables and chairs for readers are of the same general pattern as those in Bates Hall.

In the north domed room, or the Barton Library, as it is now called, is a bronze statue of Sir Harry Vane, governor of Massachusetts in 1636-7, by Mr. MacMonnies, given to the Library by Dr. Charles Goddard Weld, of Boston, in honor of Rev. James Freeman Clarke, D.D., the eminent Unitarian divine, who, at the time of his death, was a trustee of the Library. The statue is of heroic size, and was "rejuve-

The Vane  
Statue.

nated," so to speak, from the portrait by Sir Peter Lely, painted in his more advanced years. "The whole," says Prof. James K. Hosmer, the author of the standard biography of Vane, "looks as if it might have stepped out of a portrait of Van Dyck. He has a cane under his arm and a sword at his side, and, though he was a Puritan, that is all proper enough in Vane's case. When he became governor he introduced a state and pomp which had not been known before. . . . He was a beautiful youth, with a handsome face and rich attire, and I think the sculptor did well to bring all this in." Vane, it will be remembered, though better known in English than in American history, distinguished himself during his single term as governor of Massachusetts, by his tolerance and liberality of mind. These qualities served to defeat him for reëlection, but he was immediately returned to the General Court by the inhabitants of Boston, by whom he was greatly beloved. He went back to England, however, in 1637, and took a prominent part against the king during the Civil War, for which he was beheaded after the Restoration, having been a firm friend of New England all his life.

In the Barton Library are shelved the Barton, Barlow, Prince, Lewis, and Ticknor collections. The Barton collection was formed by Thomas Pennant Barton, of New York, and was purchased by the Library from his widow. It numbers nearly fourteen thousand volumes, and is the best in America in the department of early English dramatic literature, its collection of works by and relating to Shakespeare being unequalled in the world, outside of two or three of the great English libraries. The first four collected editions of his works — the folios, as they are usually called — and twenty-two of the earlier editions of separate plays are here, with hundreds of later editions. Besides the dramatic books the collection is wonderfully rich in fine and early editions of *belles lettres* generally. The Prince Library was formed by Rev. Thomas Prince, a minister of the Old South, in the first half of the eighteenth century, and was bequeathed by him to the church in 1758. In 1868 it was deposited with the trustees of the Library. It includes the Indian Bibles of Eliot, two copies of the Bay Psalm Book, and very many other volumes of great rarity relating to the early history of New England. The Lewis collection, given in 1890 by the widow of the late John A. Lewis, is also of early books relating to Massachusetts and New England. The Prince and the Lewis collections are supplemented by the volumes of Americana — almost all of unusual rarity — purchased at the sale of the library of the late S. L. M. Barlow, of Brooklyn, in 1890 — a purchase made possible by a special appropriation by the city government of \$20,000. It was at this sale that the Library bought, for \$6,500, a seventeenth-century transcript of the early records of the colony of Massachusetts Bay — the only perfect copy known.

The Ticknor collection of Spanish books was bequeathed to the Library, together with \$4,000 to provide for its increase, by George Ticknor, the historian of Spanish literature, and numbers at the present time between six and seven thousand volumes. The collection includes some of the rarest of Spanish books, and ranks not only as the best by far in America, but as one of the best in the world.

The Special Libraries.

The special collections are continued in the alcoves which open from the corridors — the Parker, bequeathed by Theodore Parker, and rich in the documents of the anti-slavery agitation; the valuable Bowditch collection of mathematical and astronomical books, begun by Nathaniel Bowditch, and given to the Library by his heirs; the Thayer collection of extra-illustrated books, formed by four sisters, and given or bequeathed at various times during a period of years; the Franklin Library of editions of the writings of Benjamin Franklin, and of books and manuscripts illustrating his life; and, most important of all, the library of John Adams, second President of the United States, bequeathed by him to his native town of Quincy, and in 1894 deposited in the Boston Library for safe keeping. It contains about twenty-eight hundred volumes, many of them enriched with his autograph notes.

The alcoves of the west corridor are occupied by books relating to American history, colonial, provincial, and national. They terminate at the south end with the Library's collection of United States documents — the best in existence — and at the north end with the British documents — the best in this country.

The corridors are provided with a book railway, which runs through the galleries of the alcoves; and a small elevator, which may be made to stop at any story desired by simply adjusting a lever, runs to the stack rooms below, to which slips may be sent through pneumatic tubes. This equipment is near the door of the south domed room, which contains the books relating to fine arts — a remarkable collection, hardly to be equalled in America, and especially strong in the departments of archæology and architecture.

From an alcove in the corner a narrow iron staircase leads to the only room above the Special Library Floor — a small, but admirably lighted room immediately under the roof, where photographs may be made from plates or manuscripts. Its nearness to the Fine Arts Room, which contains most of the illustrations in the Library which are likely to be required for reproduction, is a special convenience.

The Photographic Room.

# ARCHITECTURE OF THE LIBRARY.

BY C. HOWARD WALKER.

**B**EFORE Messrs. McKim, Mead & White received their commission for the Boston Public Library, there had been an open competition, and prizes were awarded for the best designs presented, none of which, however, proved satisfactory. The work was then undertaken by the City Architect of Boston, and his plan was so far approved that piles were driven upon the lot ready for the superstructure. The design, at this time, was for a brownstone building, somewhat of the Romanesque type, the intention, apparently, being to create a building in harmony with Trinity Church. The façade and roofs were irregular in their masses, and a very considerable tower was a prominent factor in the design.

These preliminary statements serve to accent the careful consideration the façade received at the hands of the architects ultimately chosen. In spite of the generally picturesque character of the neighboring buildings—of Trinity Church, the Museum of Fine Arts, and the Old South Church—they determined to erect a building which should be simple even to severity, and which by that very fact should attain a monumental dignity, a supremacy, which could not be obtained by a picturesque treatment of groupings or of details. The church towers already dominated Copley square—and to erect another tower would only be to compete with them. The manifest means of producing monumental effect was by accenting the horizontal mass of the façade. It is especially characteristic of classic architecture that its horizontal lines are strongly announced, and therefore a classic style seemed especially appropriate for the Library front.

A pavilioned treatment, as in the Louvre and the Sorbonne, was considered, but it was decided that pavilions would decrease the scale of the building. The favorite treatment of Renaissance buildings, with pilasters and engaged columns, was abandoned for the same reason. The pavilions, which are grouped masses at the ends or upon the axes of façades, produce the effect of complex interior arrangement of more composite plan; and as the second story of the Library façade had but one room, the large Reading Room behind it, it was felt that the design should be indicative of that room—should, in fact, be a unit and not a grouping of units.

Several schemes for the façade were made. The Century Club in New York had been so thoroughly successful that a design of that type was first considered. This, however, was soon abandoned, and a simpler treatment was felt to be required. It was at this point that the type of building with a plain façade, and a high basement surmounted by a continuous arcade, was chosen, a type which is

Architect-  
ure of the  
Library.

exemplified in the municipal buildings of Italy and Spain, and especially in the Bibliothèque Ste. Geneviève, by Labrouste, in Paris.

It is this latter building which has raised the cry of plagiarism in regard to the design for the Library façade. The buildings belong to the same type; in all other respects — proportions and details — they are absolutely different. The Library in Paris has nineteen arches upon its front instead of thirteen; this fact alone would completely change the relative proportions of the two buildings — and skill in handling proportions is the highest attribute of good architecture. The Ste. Geneviève also has no moulded course at the sills



THE BIBLIOTHÈQUE STE. GENEVIÈVE, IN PARIS.

of the first-story windows; has arched heads to those windows; has one entrance archway only, and no platform — in all of which points it differs from the Boston Library. But besides this, it is absolutely different in individual character. The two buildings resemble each other because they are of a developed organized type, which has been found by a process of selection to be well fitted for city library façades. In like manner church spires resemble each other — and so also do any other well-defined thoroughly evolved buildings devoted to the same purposes — but in character they are as different as are human beings from each other. The Boston Library design originally followed the Paris example in that it had only one entrance door.

This was considered a mistake, as inadequately indicating the public character of the building, and after many studies were made the three equal arches were adopted. They give dignity and an impression of amplitude to the entrance which one door would not have produced.

There are many buildings which depend for their effect upon a single architectural motive, reiterated again and again; the strength of the motive, and the number of times it is repeated, both largely influencing the general dignity of the building. Such a building, seen in direct elevation, has often the defect of apparent monotony, but the façade, if seen in perspective, is impressive from its very repetition. Such a building is most effective upon a narrow street, and least when seen across a large open space. The Library, therefore, gains in effectiveness as one advances toward it, and is at its best as the portals are approached from the side. It is also difficult to gauge the scale of a building with such generous proportions from a distance. Scale in architecture is always relative to the size of man, and unless there is some permanent factor in the design that is constant in its relation to the height of the human figure, there is nothing by which to appreciate the scale of the building. Sculpture provides this factor, and, as the bas-reliefs have been added to the Library façade, it has become apparently larger, and the groups by St. Gaudens, near the entrance, will give the final accent of scale to the design.

The effect of the Library will be further improved when Copley square has been treated as a formal park. A public building should be properly framed by its environment, and the placing of any building of importance upon an open space by no means completes the duty owed to it. The broad platform upon which the Library is placed adds very materially to its dignity, and corresponds to the series of steps upon which all classic temples were raised; but, in addition to this, the spectator should be led up to the building by terraces, balustrades, or formal groups of foliage, if possible. The scale of the building will then be better understood, its mass will assume better proportions, and the effect of civic importance will be increased.

The arcaded motive and the main cornices are carried round the sides of the building, but both are abandoned when the portion of the building devoted to the public terminates, and the stack-rooms begin. From this point the design is simpler, and more frankly utilitarian. It is thus expressive of the uses of the building within. The end arcades, however, do not express the rooms behind them, as the Reading Room has circular ends, and behind it are two stories, instead of the one high story defined by the arcade of the main façade. The architects, however, felt that the arcade motive was so important that it must be maintained at any risk, and by filling the spaces under the arches with slabs of Levantine marble, and covering them with grilles,

have sought to produce the appearance of the dark voids of the windows on the front.

Architect-  
ure of the  
Library.

To the purist in architecture, who does not believe in falsification of fact, this is strongly objectionable. There are many precedents, especially in Renaissance architecture, for the maintenance of architectural lines at the expense of constructive expression, but none that we can remember so evident as is this. It was not entirely necessary, for the curtain-wall within the arcade could have been of the granite, frankly pierced by windows wherever required, and the arcaded treatment would still have held its own integrity.

The general intention of the building was that it should express civic dignity, and by its monumental character dominate the square, and that it should do this by great simplicity of treatment and magnitude of scale. The result has justified the conception.

In the use of material, the architects recognized the fact that refined detail requires light material to be effective in light and shade, and as sandstone and marble both are liable to stain, and to the effects of weather, they chose a light granite. The building is raised upon a broad platform, which gives it a strong base-line. At the sills of the front-story windows is a heavily accented base-moulding. Below the second-story arcade, the horizontal shadows are repeated by a vigorous belt-course decorated with a fret. This moulding forms the cap of the first-story wall, which thus becomes a continuous plinth to the arcade above. The stones of the first story have their joints strongly accented, which gives an appearance of strength to this portion of the wall. Above the belt-course rises the great arcade of thirteen arches, the end piers being wide, and holding the arcaded motive firmly. The second-story wall and piers are perfectly plain. The caps to the piers have broad abaci and neckings; the latter decorated by isolated units of ornament that are in excellent scale with the façade. These caps make the third horizontal line of shadows across the building. From the caps to the eaves the treatment becomes richer, and, therefore, apparently lighter. The lower thirds of the arcade openings to the Reading Room are filled with curtain-walls, pierced with small windows, and serving as memorial tablets. This feature is distinctly borrowed from the Bibliothèque Ste. Geneviève. The jambs and soffits of the windows are deep, giving great apparent strength to the wall, and dignity to the building. The cornice is a distinct departure from the usual classic cornice, and very different from the slightly projecting cornice of the Ste. Geneviève. The latter is brought close down to the arches, while in the Library it is well above the arches, leaving space for a narrow pseudo-frieze, carrying an inscription.

Classic cornices are divided into three parts — bedmould, facia, and corona — of which the middle part, or facia, is a surface only, and is least decorated. The bedmould is the mass of moulding below the

facia, and supporting it. The corona, as its name implies, crowns the whole. The different types of cornices may be divided into two groups, those that have modillions, or brackets projecting and supporting the facia, and those that do not. The cornices without the modillions usually have their bedmoulds considerably enriched; and a dentil course, or row of blocks, is an ordinary form for this enrichment to take. The facia on so simple a building as is the Library could usually be left entirely plain — its decoration implying an extremely rich cornice, as in the Temple of Jupiter Stator. The architects, however, have attempted successfully to obtain the richness of effect of the modillioned cornice, by exaggerating the details of the dentilled cornice. The dentils have been enlarged and widened, and the facia decorated, and the bronze cymatium, or crowning moulding, much enriched.

The roof of the Library has been criticised as being too low. It is, however, in excellent proportion to the façade when seen at a distance, and disappears entirely from a point of view near at hand. It is rather too much to expect that it should be equally good from all points. It is crowned by a rich ridge ornament, which is terminated at each end by a short, decorative mast. The increase in importance of the terminals to this roof ornament, and the accent attained by the mast, are both very essential to prevent the effect of lack of vigor which is characteristic of an unornamented obtuse angle. The antefix of the classic temples, and the finials and crockets of Gothic cathedrals, are corresponding examples of energy infused into otherwise characterless lines.

The Interior Court is one of the most attractive portions of the building. It has walls of the so-called Pompeian brick, soft brown in color, and the Special Library Floor is indicated by a series of large arched windows, forming a crown to the architectural motive. The Staircase Hall projects into the court, forming the central feature upon one side, and a very beautiful balcony from the Staircase Landing overlooks the fountain in the centre of the court below. Around the first story of the court is an arcaded cloister which is almost a *facsimile* of the lower arcade of the court of the Palazzo Cancellaria at Rome. The idea of this Interior Court was certainly not borrowed from the Bibliothèque Ste. Geneviève, as that building has no court.

The architecture of the interior of the building is consistent with that of the exterior throughout. It is in one style, that of the Renaissance, and is simple, finely proportioned, and carefully and skilfully detailed. Its ceilings, pilasters, and cornices decorate the construction, and are in no case constructed decoration. There is no attempt at splendor, but there is great effect of dignity; and this character is pronounced throughout the Library, and is characteristic of the best ideals of a great municipality.

# SIGNIFICANCE OF THE LIBRARY.

BY LINDSAY SWIFT.

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THE real life of the Public Library as an institution did not properly begin until January 1, 1858, when the then new building on Boylston street was formally dedicated. About seventy thousand volumes, however, were already on the shelves when the doors were opened, or only twenty or thirty thousand less than the number in the Astor Library, then the largest in the country.

There was no library in the United States at that period which was public in the sense that the Boston Library was public. Yet the Library, though its principle was novel, was a natural development in the intellectual life of the city. At the ceremonies of dedication addresses were made by Robert C. Winthrop, Edward Everett, and Alexander H. Rice, then Mayor, all of whom expressed the opinion, common at the time, that the Library was the culmination of Boston's educational system.

It was certainly a great movement which, in the seventeen years since the matter was first (in 1841) publicly agitated, found so complete a realization in an establishment rich in books, in endowments, and in the fostering spirit of citizens who gave reputation to the city for learning and character. But this movement was only a material expression of results, closely subsequent to and dependent upon a golden age of American intellectual life. Emerson, Longfellow, Lowell, Hawthorne, Holmes, Whittier, in literature; Greenleaf, Story, Parsons, in jurisprudence; Ticknor, Prescott, Parkman, Motley, Palfrey, in history and scholarship; Webster, Winthrop, Everett, Phillips, in oratory—these are some of the names which gave a high renown to a single city, from 1830 until about 1860. This was also an era during which was tried the nobly conceived experiment at Brook Farm, and when, too, the philosophers of Concord sought and succeeded largely in a simplification of life after ancient models. Then, too, arose the great moral impulse against human slavery, quickened by the Puritan conscience to open defiance of human law. In the midst of all these nervous and highly sensitive social and mental conditions, the city of Boston was the main ganglion toward which ran all lines of influence. It is not, then, a fanciful theory which finds a situation wholly favorable to the development of so important a movement as the establishment of the Public Library. It was the popular expression, coming naturally and genuinely from the people themselves, of what had been long manifesting itself freely in the philosophy, art, music, and literature of a highly cultivated portion of a well-educated community. That the movement was at heart a popular one may be seen in the alacrity of response to the suggestion

made by Edward Everett at the dedication, that every person present should give one book to the new institution. The result was an increment of fifteen hundred volumes.

But, curiously, to a foreigner, who had, however, resided in Boston, belongs the credit of the earliest suggestion that Boston should provide herself with suitable accommodations for a library. To Alexandre Vattemare is due the gift of fifty volumes from the city of Paris, which was an earnest of what was soon to follow, and which formed the real basis of the great collection gathered within a little more than forty years. In recalling with gratitude the enthusiasm of M. Vattemare, it will not be amiss, however, to revive the almost forgotten suggestion made in 1836 by Lemuel Shattuck, the statistician, that there should be a suitable preservation of the archives and documents of the city. In his idea was involved the embryo which might have developed into larger things, but the times were not then ripe. It is especially memorable that both Shattuck and Vattemare proposed the securing and preservation of works of a serious character and of permanent value, and that the first-fruits of the undertaking were gifts which represented constitutional and social growth and progress.

It has been urged with reason that the chief function of a public library should be to collect and preserve everything of a printed or documentary nature which shall contribute to the accumulation of materials to serve for the study of civic and national life. No wise librarian can afford to think lightly of the humblest report from the selectmen or the school committee of the obscurest town. The nucleus, then, of the Library did not represent an attempt to amuse and cater to the lighter appetites of the citizens, nor were the first gifts the refuse of ambitious house cleanings or of emptied garrets. The doubtful generosity of giving what one does not need himself was not largely displayed in the early days of the Library; on the other hand many donors caught the enthusiasm in which the fathers of the undertaking wrought, and made their giving significant both to the institution and to themselves.

Slow and patient steps lead from the first active suggestions between 1841 and 1843 to the opening of the first structure in 1858. The story is largely one of ways and means, and wise caution as well as hot zeal were necessary to secure the indispensable coöperation of the city government to make effective the private generosity of individuals, first among whom must ever be mentioned the name of Joshua Bates.

Leaving, then, mere annals and chronology, it is a happy moment when the doors have at last swung open to a long-expectant public, to recall how faithfully and ably the prime movers of the great undertaking strove to lay deep and strong the literary foundations. The brass



JOSHUA BATES — FROM THE PORTRAIT IN THE TRUSTEES' ROOM.

which commemorates their names in the pavement of the Entrance Hall of the Copley-square building is not so enduring as the scholarship and fine judgment of the men who saw to the purchase of the "foundation books." Immense care and shrewdness were necessary in choosing from sale catalogues and in accepting offers of book-dealers at home and abroad. Something more than a bookman's taste was wanted, in order to avoid wastefulness and ill-advised purchases. But a wise selection gave immediately a tone which has lastingly pervaded the atmosphere of the institution, and has given it enduring

The  
Significance  
of the  
Library.

quality. Such a library as that of Harvard University, for example, by the nature of its constituency and from the slowness of its normal increase would naturally be sound in the main, throughout; but it requires courage and ability to insist that the first great purchases of a new public library shall represent no weak yielding to capricious demand or unripened tastes. Popularity was recognized to be a secondary consideration with those honorable men trusted with the dispensing of money for permanent, not temporary, results.

It is certain that the Library has never lowered its standard from the first, in regard to a catholic judgment in the selection of books. Under Jewett, who was at the head of the Library from 1857 to 1868, symmetrical development was already an established fact. An examination of the first important printed catalogue, the now rare "Index" of 1861, reveals the fact, however, that the Library up to that time was singularly deficient in books and pamphlets relating to the discussion of slavery and abolition. Necessity, rather than accident, gave conservatism a stronger hand then than now, but with increasing years, the need of over-caution in regard to "tendency" books has quite disappeared, except perhaps in the direction of what may be called "physiological" novels of the banal kind. The reserve which dealt gingerly with the fierce pamphlet discussions previous to the Civil war was cast aside when the trustees accepted the splendid bequest of Theodore Parker, a man probably in sympathy politically with no one of them, and whose library was rich in the literature to which he was himself so large a contributor. With the printing of the "Supplement of 1866," which contains the titles of all his library, properly ends any charge of a narrow policy.

After Jewett follows the extraordinary activity under Winsor, who, aside from his administrative zeal, built strongly in the direction of American history and in all that vague domain known as "Americana." Under Chamberlain, while the growth of the Library as a whole continued to be still evenly developing, an impulse was given to the acquisition of documents, manuscripts, and other material, comprised in the inclusive term "Archives." Judge Chamberlain's recent magnificent gift during his lifetime, of his autographs and manuscripts, has brought the Library up to a strong position, where it was once confessedly weak. No institution outside of such libraries as the Historical Society of Massachusetts, of New York, or of Pennsylvania, may yet justly be called rich, in the sense in which European libraries are rich, in the possession of manuscripts; but the Boston Library will not in the future be neglectful of its obligations in this matter.

Within the past ten years an enormous impulse, due to obvious causes, has been given to the study of political and social science; under Mr. Abbott, late president of the trustees, but for five years practically acting as librarian, there was rapid growth in both these

great fields, as well as in all departments of applied science; nor, <sup>The Significance of the Library.</sup> under the present administration, is there likely to be any diminution of these important interests.

From the first the attitude of the Library was independent, its methods empirical. It sought primarily to bring to the homes of its citizens such treasures as had hitherto been thought available only within the walls of reference libraries. It strove to democratize learning, not to centralize it. To place, however, valuable books almost at random into the hands of persons of all ages and conditions was from the start a risky and at times costly experiment. Demos, in its individual unity, has little sense of responsibility, though acting as a whole it can sharply hold to account those whom it has chosen to administer its affairs. But it was wisely thought possible by conferring freedom to increase the sense of personal accountability. The statistics of the Library show how admirably this hope has been realized. The percentage of books destroyed by use is always great; but in proportion, the cases of thefts and of wanton mutilation are inappreciably small. It is always difficult to weigh nicely the amount of influence which an institution may be exerting, but certain indications, not always calculable, tell how faithfully the Library has been realizing its ideal to supplement the highest direct education which the city could afford to give its children.

In the selection and purchase of books it has already been said that there has been a steady purpose to make the development of the Library even and well rounded. Following a well-established policy, recommendations of new and valuable works are more than ever welcome from those who thus show a willingness to be helpful by an offer of their taste and discrimination. Momentarily, literary and scholarly interests have seemed to lapse; again it might appear that popular demands were sacrificed to fill the wishes of a few. But reaction has always followed any special movement in one direction, and the Library, like a well-trimmed ship, has righted itself after sudden lurches. In the departments of Medicine and of Law no strong effort has ever been made to usurp a province already well filled by the strong collections supported by members of these two professions in this community. All other branches of learning, however, are believed to be properly strengthened, sometimes by an occasional large outlay in one direction or another, where weakness is evident, sometimes by an opportune gift of books or of money for specific expenditure, but generally by the exercise of a catholic and not specialized choice. A few years since, the Library passed from a condition of mediocrity to one of high general excellence in archæological literature, owing to the presence on the board of trustees of a scholar who gave freely of his time and learning. In books relating to music no one could have foreseen that the Library would ever be more than moderately

represented. A generous citizen not long ago, recognizing perhaps that music lay somewhat off the main travelled roads of literature, but that in the splendid palace on Copley square all the muses might find hospitality, placed his own priceless and long-loved collection where it will receive an attention equal to its merits. The new building will indeed fail of one of its highest purposes if it does not inspire private munificence in every direction. The story of the Allen A. Brown Musical Library is only a variation of the type under which come the splendid gifts now gathered here, each of which declares the personal taste and character of its donor, but which finely blends and fits into the harmonious mosaic of a great Library, itself an exponent of the shifting, variegated, and yet curiously unified life of an intelligent democracy. The individuality of these libraries, as they appear in all their variety of binding, is an aesthetic study in itself. At last, then, these collections, under the present awakening to a larger life, are to bear rich fruitage which has been long in the green. They are no longer to be exhibited as the "show" portions, but will have functions of their own which shall stimulate and energize the organic whole. Not the least of the results which they are to accomplish is the relief they will afford the general Library, more than ever open to the whole public, anxious for quick service and new books, while the specialist and investigator in his turn will be afforded quiet and larger opportunity.

It is incidental to growth that an institution shall pass through its periods of lassitude and stagnation before it reaches a position where it may no longer be called an experiment, subject to the caprices of public humor or opposition. The Public Library has surely passed forever the point at which its actions can be called tentative or its policy a hesitating one; but at times, no doubt, in its brilliant and useful past it has seemed to lose touch with the people; its circulation has declined perilously low; its finances have also had varying fortunes. It has, however, felt its way cautiously, has committed itself to remarkably few mistakes, and has weathered all storms. During all this time it has never been insensitive to public criticism, that elixir upon which American institutions must thrive, even if the taste be bitter. Only in rare cases has the public been ungenerously censorious; for the most part, the telling strictures have come from those who have felt a genuine pride in the Library's success. No honest objection to its methods will fall upon unwilling ears. The administration freely holds that no line of action can possibly succeed which does not receive the active assistance of a critical, even an exacting constituency. Nothing can be more deadly to institutional life than the complacent theory that a Library such as this has achieved its ends, and has nothing reserved for its future but a strict observance of economy and a maintenance of established routine.

Every department of the Library feels the unifying and impelling

force of a central intelligence, which is humanely, yet firmly, and with proper discipline, controlling the many interests within its charge. Already many plans are shaping themselves for a wider and swifter diffusion of books to reach more closely the whole of Boston's scattered population. With its sister libraries throughout the country the Boston Public Library will probably enter into friendly and hearty relations. Its decided individuality, and the fact that it has been the successful pioneer in many experiments, has kept it mainly on its own path, without any marked companionship. It has also avoided from the first any attitude of paternalism, thinking it wiser to hold closest possible relations with its constituents than to attempt to inform them too insistently as to what is best for their needs. A conservative yet cordial acceptance of the spirit of community among American libraries, and an open comity with all educational institutions, such as prevails among European libraries, which the Boston Library resembles in many ways, would seem to be the safer course.

The Significance of the Library.

For nearly forty years the Public Library has followed the fortunes of the city of Boston. As has been seen, it was one manifestation of an intellectual vitality, which blossomed so splendidly in the not unsterile soil of New England civilization two generations ago. During and subsequent to the Civil war, this institution suffered, as all things suffered in that time of experiment and reaction. Out of the recklessness and excess of that period has been forming, and is surely forming more and more, a new spirit, in which seriousness and loftiness of purpose are plainly discernible elements. To thinking men, there are signs of a new artistic and literary energy, especially in this city of Boston. Those who remember the wholly unpleasing architecture which so faithfully expressed the universal tastelessness of a few years ago, see with deep satisfaction the true significance of such an achievement as the Library building on Copley square. So many historical and valued associations have of late been sacrificed to the pressure of human necessity, that some, not having the prophetic gift, lament the destruction of what has made the Boston of the past. The end of this disturbance is not yet. With the exception of the great historical landmarks, Faneuil Hall, the Old South, the Common, the Old State House, and the rest, a large part of the material side of Puritan and New England culture must pass in common with what has gone already of its religion, politics, and former theories of social existence. But it is important to preserve the spirit which made such a past great according to its opportunities. The distinctiveness, the self-reliance, the fast hold upon high ideals, must ever be in the moral and mental constitution of this community. The pressure of competition from outside need not intimidate a people sure of its own position, but with the strength of courage must go the inspiration of hope that this city is destined to be both powerful and beautiful. The magnificent

system of parks is already a certainty; and there is assurance that few backward steps will be taken in the movement to adorn the streets and squares with a sane architecture.

A most hopeful indication of the revival of arts and letters in this neighborhood is the immense growth of Harvard University in recent years into an institution which, constantly increasing within itself, is throwing out a new influence into all phases of national life. In spite of the noble encouragements everywhere stimulating other colleges, Harvard holds its prestige with a sure and strengthening grasp. This would be impossible in an environment at odds with high endeavor. In the midst, then, of a community reasonably sure of its historic and intellectual past, it is not visionary to predict for the Boston Public Library likewise a future which shall be in line with what is at present discernible on all sides. Fears are expressed that some great combination elsewhere may tend to relegate this Library to a comparatively inconspicuous rank. There can be no mean rivalry between the various developments of the great purpose of education in this country; but, even if there were, it is encouraging to take account of the fact that the Public Library is safely lodged in one of the most beautiful buildings in the world, possibly the most beautiful library building, and that it will no longer be possible to say that America has no structure of Continental dignity and impressiveness. It has an enormous collection of books, and adds yearly an increment so large as to constitute a good working library in itself. It has every modern appliance to facilitate both the public and its working force, which is composed of well-trained and competent men and women, many of whom are giving a tone and reputation to their profession and to the institution which they serve. With such an equipment and in such surroundings, supported and revered by a community conspicuous for the high average of the culture of its citizens, facing a future full of the promise of new birth in arts and letters, the Public Library of the city of Boston has every reason to be sure of fulfilling its most confident hopes. What the present has been to those humble beginnings of half a century ago, so shall the end of the next fifty years see an institution so robust, so progressive, so powerful in influence, that its possibilities can be prefigured only in the mind of the veriest dreamer of to-day. Excess of confidence, not timorousness, is wanted to carry on great objects; the task rests lightly on a coming generation, born of those who made a nation safe after the perils of civil war. A belief in the coming greatness of Boston is just now needful, not to assign to it the respectful appellation of a second Edinburgh or the Athens of America, but to beautify it, to revere it, to make its politics and its inner life as wise and pure as its outward appearance is destined to be fair. In all this coming welfare, the noble structure on Copley square will receive and contribute its full share.



THE Boston Public Library was built by Woodbury & Leighton, the Boston contractors, and it may fairly be said that there is no better masonry in the world. In the whole United States there is no building better adapted to endure the ravages of time.

As the work progressed, the architects kept making important modifications, for the purpose of making the building as entirely perfect as possible. The difficulties of the work were therefore greatly increased. Time and again the "dummy" cornice of plaster was hoisted into position on the corner of Dartmouth and Blagden streets, only to be taken down and changed to be in more perfect accord with the façade. It was months, indeed, before it could be sent away to be put into stone. The bricks of the rear wall had to be made especially, for the architects demanded an unusual length. Even the sand used in the mortar of the brickwork of the Interior Court was the subject of long consideration, and a man had to be sent out to search the shores of Cape Cod for a quality which should perfectly harmonize with the yellow Pompeian brick and the granite trimmings.

The material from which Woodbury & Leighton constructed the façades and platform of the Library, is the beautiful pink granite quarried at Milford, Mass., by the Milford Pink Granite Company. It is of extraordinary hardness and durability, and but few limestones, even, can compete with it in its soft quality of tone, which does not, however, in the least, detract from that strength of appearance which is the peculiar characteristic of all granites. It is pervaded throughout by the delicate pink tinge from which it is named.

The Public Library is one of the most important buildings in which the Milford Pink Granite has been used; it has also been used in the Elliot Church, Newton; First Universalist Church, Roxbury; St. Luke's Hospital, New York; Corcoran Gallery of Art, Washington, D. C.; and is being used at present in the New Columbia College Library Building, New York City, and many other fine buildings. [Adv.]

THE ornamental brickwork of the interior of the Public Library—the wainscoting of the Periodical Room and the Catalogue Room, for example, as well as of a large number of the work-rooms—was done by Norcross Brothers. Both yellow and red brick have been used, with the result, in each case, of a warm and comfortable effect which is exceedingly pleasant to the eye.

Norcross Brothers prepared and put in place, also, the fine Amherst sandstone walls in Bates Hall, as well as the treads of Yorkshire sandstone in the staircase which leads to Sargent Hall.

But the most notable work of the firm in the Public Library is the beautiful cloister of the Interior Court, with the marble basin of the fountain. No one has ever gone over the building without being captivated by this promenade of white marble, its purity both of tone and design, its restful and soothing effect. The marble used comes from Georgia and Tuckahoe, New York, the latter material being employed in the columns, and the former in the arches and parapet. The difference between them, however, is hardly noticeable except by a close examination.

The sandstone walls in Bates Hall, and the marble of the Interior Court, all of which is of the most careful workmanship, was cut at the steam stone-works of the Charles River Stone Company, Cambridgeport, of which Norcross Brothers are the proprietors.

[Adv.]

ABOUT eighty-five per cent. of the flooring in the Boston Public Library is of terrazzo mosaic. In all there are about 60,000 feet of it. The material is very commonly found in the public buildings of Europe, but it had never been used to any extent in this country before the Public Library was built. Since then its use has been spreading, until it now bids fair to take the place in a large degree of the more regular mosaics.

The architects knew how satisfactory it had proved in European buildings, and decided that no other floor was likely to be at once so serviceable, so durable, and so handsome. Bids for furnishing the terrazzo were called for, and the contract was finally awarded to the Murdock Parlor Grate Company, of Boston.

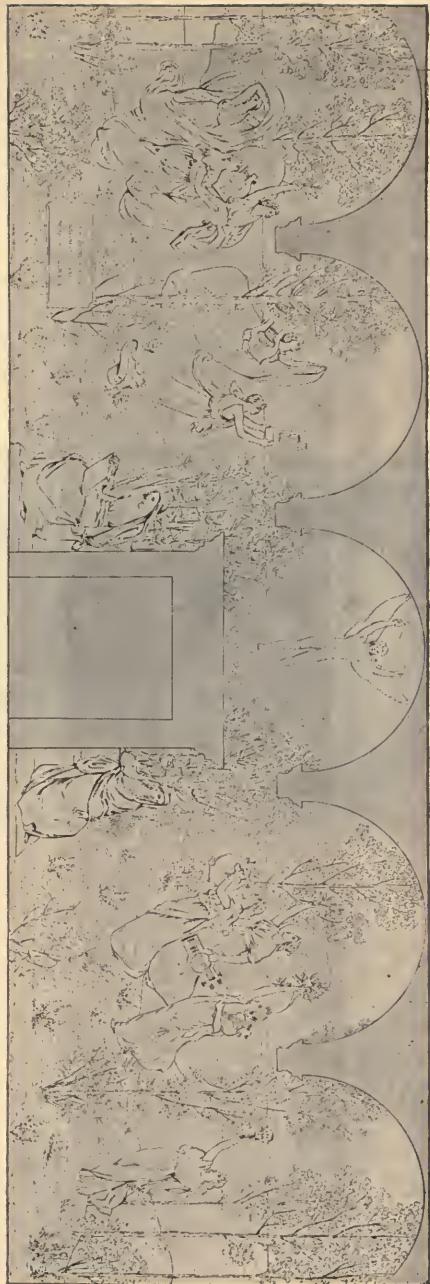
The terrazzo can be made any color desired by using various colored marbles and staining the cement to match. In the Library the marbles most used are yellow Sienna, Belgian black, brown and pink Knoxville, and white Carrara. Usually the floor has a border of a darker color than the body. The line of the border can be defined with practically perfect exactness.

Some of the terrazzo floors in Europe have been used for centuries and are still in good condition. The cement grows as hard as the marble, and the resulting floor is a solid sheet of stone. The time required for laying a terrazzo floor is about two weeks.

[Adv.]

[See page 27.]

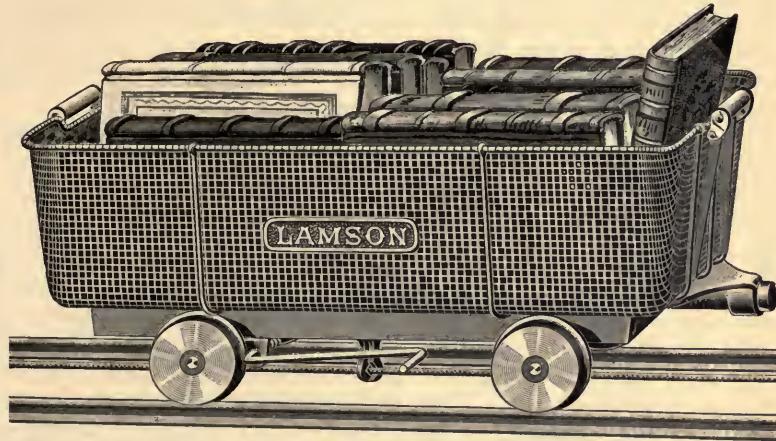
COMPOSITION OF THE PAINTING BY PUVIS DE CHAVANNES, IN THE STAIRCASE CORRIDOR.  
THE MUSES WELCOMING THE GENIUS OF ENLIGHTENMENT.



NOTE.—When the Handbook was going to press, the decoration by Puvis de Chavannes for the Staircase Corridor unexpectedly arrived in Boston, and by the time these pages appear, it will have been put in position. It was found impossible, however, to do more than insert in this last form the outline engraving on the other side of the page, taken from *L'Illustration*, but the publishers wish to say that in the second edition new engravings will be made and inserted in their proper place in the text.

**W**HEN the plans of the New Public Library took shape it was evident that means would have to be adopted to get the books out of the stacks into the hands of the readers, with a minimum of delay. The stacks occupy a great deal of territory, extending from the Delivery Room, on the Blagden-street side of the building, then around the corner on another side, six stories in height.

With this obstacle in view the architects communicated with the Lamson Consolidated Store Service Company, of Boston, and stated the difficulties of the situation. The Lamson Company recognized that if the problem was successfully solved, not only would the Boston Public Library be benefited, but all those great American libraries in the East, West, and South, which were looking forward to new buildings, would be able to plan them with a greater freedom than had ever been thought possible. The problem *was* successfully solved, and, as a



result, the library of the future may expand almost indefinitely, with no increase of delay in handling its books.

The Book Railway is a miniature cable carrier, as the above cut shows. About half a mile of track is used. As soon as a car is loaded it is pushed from its side-track on to the main line, where it automatically catches the endless cable cord and is carried to the elevator well at the rate of 500 feet a minute. The car enters the elevator without a shock and instantly starts the elevator, which stops as soon as it reaches the Delivery Room, and the carrier then rolls out on to the receiving-table, to remain until it is returned by a slight push of the hand. It is possible to send any number of cars on the track.

The same Company is introducing its Pneumatic Tube Carrier systems, as well as Automatic Elevators, in both large and small library and office buildings. [Adv.]

**A**LL the marble-work in the Boston Public Library, with the exception of that in the Grand Staircase, was done by Bowker, Torrey & Co., Chardon street, Boston. The magnificence of the marble is one of the first things which strikes the mind of the visitor. The greatest pains, indeed, were taken to secure the most richly-colored and finely-marked pieces. They were carved in simple masses, with comparatively little elaboration of details, in order to bring out in broad, highly-polished surface the natural veining and depth of color. The splendid red mantel in the Delivery Room is perhaps the best example of this simple, effective treatment. This is so, indeed, everywhere—in the ponderous doors of the Delivery Room or Bates Hall, in the beautiful fountain of echaillion in the Pompeian lobby, or in the sheathing of the walls of the vestibule to Bates Hall.

All the shaping and carving of the marble were done in the work-rooms of Bowker, Torrey & Co. It is altogether within bounds to say that no better workmanship is to be found in the United States—whether it be that of the plain Carrara wainscot of the corridor of the Lower Hall, or in the splendid portals of serpentine, Belgian black, Levanto, and the rest, in the rooms upstairs.

Bowker, Torrey & Co. also did the richly-carved balcony of Indiana limestone in Bates Hall, and the floor, wainscot, and balustrade—of Yorkshire and Amherst sandstone—in Sargent Hall.

[Adv.]

**T**HE carpenter-work in the Public Library was done by Ira G. Hersey. About twenty-five employés were kept busy in the building itself, and even more in Mr. Hersey's factory at Cambridgeport. It was one of the largest contracts, taking into account the fine work required throughout, ever given in this country.

By carpenter-work is meant the entire woodwork in the building, exclusive of the furniture, and the shelving of the Special Library floor. It includes the beautiful wainscoting of the Delivery Room, the panelled oak doors throughout the building, the wainscot at the south end of Bates Hall, and the miles of shelving, all of which must be substantial and true, in the six stories of the great book-stack.

[Adv.]

**T**HE firm of Mellish, Byfield & Co., Boston, makers of furniture, interior woodwork, upholstery, etc., received the contract for the furniture for the new Boston Public Library, consisting of tables, catalogue cases, newspaper and periodical stands, desks, chairs, etc.; also the oak screens at either end of Bates Hall.

They make a specialty of libraries and other public buildings.

Among the other buildings furnished by them are: State Law Library, Concord, N.H.; Carnegie Library, Pittsburgh, Pa.; North Attleboro' Library; County Court-House, Laconia, N.H.; Suffolk County Court-House, Boston; Newton Club, Newton, Mass.; club-houses in New Bedford, Taunton, Charlestown, and other places.

[Adv.]

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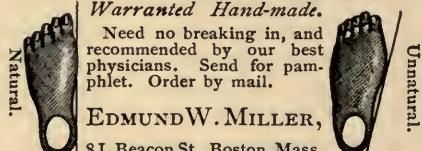
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**M**R. JOSEPH LINDON SMITH, the decorator of the Venetian Lobby in the Public Library, has done a poster of exceptional beauty for *The Handbook of the New Public Library in Boston*. In a window cut in a wall of Sienna marble, a little boy sits reading a big book. Beyond is a balustrade, on which is set an earthen pot, like those in the Interior Court, containing a small tree. In the distance is an Italian landscape of warm, vivid color. The whole is in character with the spirit of the Italian Renaissance, from which the Public Library is legitimately descended.

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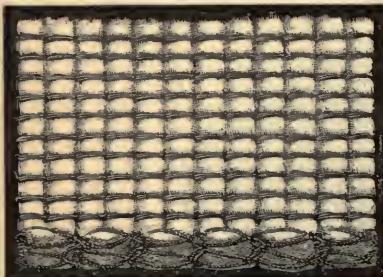
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